TWENTY-FOUR PAGES

# THE NEW YORK DRAMATIC MIRROR

VOL. LI., NO. 1,328. NEW YORK: SATURDAY, JUNE 4, 1904. PRICE TEN CENTS.

INEZ SHANNON.

Baby Zyllah. Little Frances.

W. BRADLEY '03

# THE MATINEE GIRL

Sometimes it is human experience to find at our threshold the thing for which we have been searching the width of the world and the space of a lifetime.

Such was the sum of some foyer chat at the New York Theatre on the opening night of The Southerners. Friends in sleek black coats and broad expanse of shirt front, and friends of another variety, with the incongruous sleeves in which waste runs such riot this season, and gown whose trailing length encourages gymnastics equally with profanity in their escorts, congratulated George W. Lederer upon the bright oddity with which he had ushered in the folly season in New York.

"Do you like it?" said the creator of the show girl modestly. "I've been looking for it for fifteen years."

Affable Mr. Lederer passed on to the rear of the stage, and the memories of a few who heard passed back, not too far for distinct remembrance, to the first meeting between Will Marion Cook, the young negro composer, and George W. Lederer, the producer of The Southerners.

The young man had sent in his card more times than he was years old, but since the name meant nothing to the lessee of the Casino, he absent-mindedly tore it into bits, or, with less of preparation, tossed it in the waste basket. One day, however, Will Marion Cook took counsel of despair.

"Like other men, Mr. Lederer will grow hungry," he reflected, and he waited in the hall for three and a half hours. Finally, in the crowd that surged toward the elevators his watchful eye detected a face and figure he had seen reproduced in the newspapers. He stepped between them and the elevator and removed his hat.

"I beg your pardon, Mr. Lederer," he said. "I have a few songs here that I would like to show you."

But the lift was approaching and George Lederer was hungry.

"You'd better do business with the elevator man," he said, and the cage shot downward with him.

But the young composer persisted, and, like most of those who persist wisely, he won. By a circuitous route "Lover's Lane," a crooning, drowsy negro melody, reached the manager when he needed a "hit" for a new musical comedy. Virginia Earl sang it into instant and phenomenal success. "The Wild Rose" required similar support, and through many hands, though emerging first from Will Marion Cook's, came "The Gypsy Maid," sung by Irene Bentley.

Then Mr. Cook wrote "In Dahomey," the negro operetta in which Williams and Walker appeared before the King of England.

Since the English triumph Will Marion Cook has transacted business with Manager Lederer and other managers without any intermediaries.

"For fifteen years I have been looking for such a piece," Mr. Lederer reiterated of The Southerners, the score written by Will Marion Cook, libretto and lyrics by Richard Grant and Will Mercer, all colored men.

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It is quite worth while to drop in upon The Southerners on a hot evening, if only to hear Abbie Mitchell—Mrs. Will Marion Cook—sing "Mandy Lou." After the whirl and dazzle of fifty Lederer beauties, gorgeously gowned according to the latest Lederer fashion plates, the buffoonery of a couple of really comic comedians, the eyes are a bit tired of the splendor and swirling movement of it all. The stage is quiet for what seems five minutes' wait. The tired eyes look at the old New Orleans levee piled high with brown-wrapped, bulging bales of cotton, the Mississippi widening to meet the Gulf, the lazy steamboats, partaking of the inertia of the climate, leaning upon their sides. Then out from the midst of the brown-wrapped bales creeps a small, mouse-like creature, with shining, brown eyes and a torn red dress. Modestly, but without a trace of self-consciousness, she moves to an open space among the bales and begins to sing the ditty of the levees, "Mandy Lou." The girlish voice, with its undertone of negro warmth, the childlike freedom of gesture, the modest appeal of posture and eye, do their work well. The sleepy cabmen dozing on their boxes rub their eyes and ask each other whether there is a fire in the theatre. The applause goes on and on, and the little brown woman bows and sings and sings and sings and bows. The composer's small wife bears away the honors of the evening on her slender shoulders, and the cast of black and white crowd to her dressing room to congratulate her.

Tall, slender, nervous Will Marion Cook has a savor of the humility of his race, combined with the humors of the musician. On his head he bears an unfailing barometer of the season. If his crown be well and evenly thatched, the theatrical season is well advanced and all is going as he would have it. But if there be two bare spots, one on either side of his head, they are the sign infallible that it is July or August, or, at the latest, September, and he is rehearsing a company, for during rehearsals he always rubs himself bald with impulsive and sometimes distracted hands.

Twenty-five years ago an honest, industrious washerwoman toiled at her tubs in Washington that her eccentric little son, who wept or laughed at the sound of music, might have an education. She sent him abroad to study, and Dvorak said: "Plantation melodies constitute the school of American music, and this boy will be the greatest American composer."

He is a warm friend of Paul Lawrence Dunbar, the negro poet. Their *magnum opus*, they say, will be a grand opera.

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Ten-year-old Edith Taliaferro is winning popularity in circles to which actresses are practically unknown. Ben Greet is taking his Midsummer Night's Dream production of the Elizabethan era about to the universities, and grave and reverend professors are seeing it in the college chapels. Edith is the first child to play Puck, I believe, and their surprise is boundless to learn that she is not an undersized woman, but a bona fide little girl, who is fond of dolls and eats inordinate amounts of candy and wears her skirts at the knee line—a healthy, round-eyed girl, with a jolly flavor of boy about her. After the performance at Princeton she met ex-President and Mrs. Cleveland and Teddy Roosevelt, Jr., whose compliments she received with becoming dignity.

Of the President's son she said calmly: "He's a nice little boy. He told me he liked my performance. He isn't very handsome. He has teeth and spectacles like his father's."

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Somewhat longer ago than she likes to admit the writer of this column began earning her bread by the sweat of her pencil under the shrewd, spectacled eyes of one of America's greatest editors and noblest men.

Busy, keen, impatient of false sentiment, yet tender to the core, this great teacher of the newspaper art was and is addicted to brevity.

"When telling a story of pathos, let the facts stand for themselves," he said. "Don't comment. Don't pad. Your readers don't care what you think about the story. They want to hear it and judge for themselves. Don't shed any tears on paper. Let your readers shed them."

After saying this patiently for the thousandth time to little purpose, the editor placed before this particular pupil an object lesson in harnessing the emotions while writing. It was a line from Victor Hugo's description of the death of a man in quicksand.

"The sand filled his mouth," said the master. "Silence. The sand filled his eyes. Night."

"Enough said," grunted my mentor. "Who or what could improve upon that?"

The Matinee Girl learned her hard lesson of not saying "Poor thing!" on a printed page. She passed the lesson on for others who may need it less than she did. She offers it respectfully to the person who wrote her in brickbats last week and subscribed seven cabalistic signs to seven designed to be withering pages.

The Matinee Girl had chanced to see a girl who had sunk into the monotony of despair. It was in a manager's office, and the girl had fallen into the habit of asking a question herself and answering it without giving the manager a chance to reply.

"Good morning. Anything to-day? Nothing. Perhaps there will be to-morrow. Good morning."

This formula, repeated in a listless voice, was inexpressibly touching. When the girl was out of hearing the manager told me he knew nothing of her except that she had been coming to the office thus for two years. He said he feared the end would be suicide.

The writer ventured to follow her into the hall. She might have invented a weak excuse for acquaintance had not a half dozen laughing boys and girls passed between them, and the girl with the sad monotone followed them into the elevator. A crowded lift is not a propitious place to force acquaintance upon the probably unwilling, and the writer tried another plan.

She went home and wrote the little, unvarnished story of the incident. It brought forth a welcome flutter of letters, doves of help settling upon the ark of her anxiety.

"I think I know your discouraged woman, M. G.," wrote a manager. "Next time she comes around I'll squeeze her into one of my choruses, if it has to be in the back row." Sweet-hearted women wrote me that they thought they had seen her. She had never been on the stage and had a good home in the West, but she wouldn't go back to it. Still, they thought they knew some one who might give her extra work as a beginning. A girl said she hadn't seen her, but would watch for her. There was a vacant room in her flat she might have until work came her way. These and many others; and I was heaving a deep sigh of thankfulness for the kindness of the human heart, when at the bottom of the gracious pile I opened a long "piece of her mind" from some one who forgot to give her stage or private name, said she had been on the stage sixteen years, used prodigally adjectives of which "unfeeling" was the mildest, and signed something algebraic, so that I could make no mistake as to her identity if I saw it on a theatre programme.

I sent this genial missive and the clipping that provoked it to the old editor tutor.

"You have brought me up wrong," I wrote. "Look on this [clipping] and on that [letter]."

The reply was in three paragraphs:

"Humph!

"You observe that the communication is anonymous.

"Why don't you send me the other letters called forth by this story? They will prove that I am right."

I sent seventeen of them by the next mail.

Turn the pages of life backward or forward, or scan the one open before you, and the lesson, writ unescapably, is there: "Everything depends upon the angle of your view."

"Genius," Maude Adams said, pointing a thin, accentuating finger, "genius is seeing things straight."

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Much marvel there has been at Madge Lessing's never-abating youth and prettiness. Snappy people are going about asking her how and why, and she answers with calm amiability:

"Getting up at 8:30 and taking a five-mile walk before breakfast."

Apropos of exercise, Will Elsler of the grave face and manner, he who is brother of Effie, had something to say. It was concerning the handsome, amply proportioned wife of one of his friends:

"When John needs exercise he takes a walk around his wife" MATINEE GIRL.

## ENGAGEMENTS.

Margaret Robinson, for the Kiralfy company in St. Louis.

John Westley, for Pearl's Island Theatre, Me., for the Summer.

John P. Wheelock and Charles Smith, for Our New Minister.

## A CHAT WITH HUDSON LISTON.

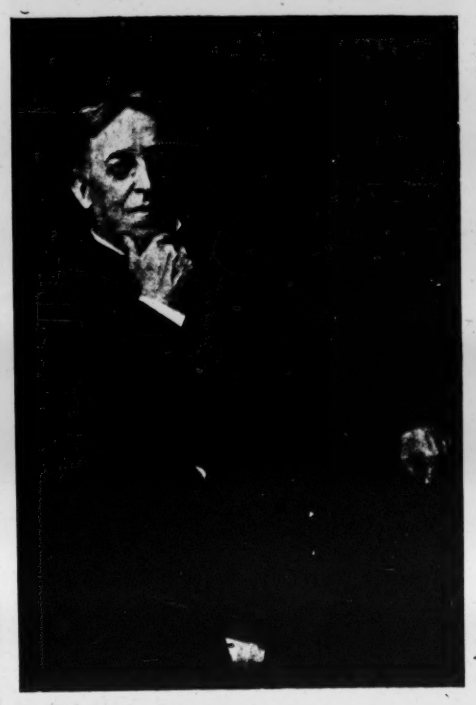

*Photo by Grand, Cincinnati, O.*

Hudson Liston, the well-known old player, who in his forty years' service on the stage has appeared in countless roles, of wide variety, and has yet to play a part badly, is about to undergo an operation for cataract of the eye in the hope that his sight may be restored. For many years he has suffered from the malady, and it is now feared that unless the operation is performed he will soon become totally blind. Some weeks ago a project was set afoot to give a benefit performance in his aid, and the use of the New York Theatre was offered for the occasion. But owing to the fact that many benefits have been given of late, Mr. Liston's friends concluded that a better way to secure funds to meet the cost of the operation will be by means of private subscription. To that end the benefit committee—consisting of Joseph Brooks, William Harris, William A. Brady, and Bernard A. Reinold—has placed subscription lists in many theatres and theatrical offices, and it is hoped that the sum necessary for Mr. Liston's relief may soon be raised.

One morning last week a representative of THE MIRROR met Mr. Liston in his favorite haunt—the smoking room of the Actors' Society—and induced him to chat a while about his long and interesting career. The old actor would say little of his own achievements, but was full of anecdotes of men with whom he was associated years ago. These tales he related with a keen, dry, quaint humor, that may be accounted for by the fact that Mr. Liston was born in Ireland and came of a family of clergymen.

"Yes," said Mr. Liston, "I am a Belfast man. My father was a clergyman of the Church of England, as his father and his grandfather and his great-grandfather had been before him. He was one of the old-fashioned 'sporting parsons,' as much at home in the saddle as in the pulpit, and beloved equally by the Lord Lieutenant and the humblest stable-boy in the parish. After his death—which occurred when I was fourteen years of age—the family project of making a clergyman of me was abandoned and I entered the service of the Bank of Ireland in Dublin. I soon discovered, however, that there was not a drop of mathematical blood in my veins. I was a bad bookkeeper, but a capital cricketer. Between cricket and private theatricals I had little time or energy for business. I took part in many amateur performances in Dublin and played hundreds of match games as a member of the Gentlemen Cricketers of Ireland. I believe now that I first injured my sight playing cricket with a monocle screwed in my right eye.

"At the Theatre Royal, Dublin, I saw many noted players of the time—Charles Kean and Walter Montgomery among them—and I was present upon the occasion of the first performance there of Boucicault's Arrah na Pogue. An amusing incident occurred that night that I have never seen recorded. In the advertisements of the play Boucicault had announced that he would sing 'The Wearing of the Green' in the performance. Lord Carlisle, then Lord Lieutenant of Ireland, wrote to Boucicault that the title of the song sounded seditious, and asked for a copy of it for examination. Upon returning it Lord Carlisle wrote that if Boucicault would promise not to sing the song he, with his staff, would attend the performance. Boucicault promised, and true to his word Lord Carlisle and his brilliant party occupied the boxes. When the time came for the singing of the song Boucicault tried to bridge the gap by going on with the dialogue, but the merry patriots in the gallery and pit would have none of it. They shouted out for "The Wearing of the Green," and altogether there was a great uproar. In the midst of it Boucicault came down stage, and when he had commanded silence he looked squarely at Lord Carlisle and said, 'Ladies and gentlemen, in one of my plays a character says, "Don't ask me! I cannot be false, and I dare not be true!"' Thereupon came such a tremendous burst of applause and cheers that the band began to play 'Saint Patrick's Day' again and again to restore quiet.

"My first experience on the professional stage was as a member of Captain Roebuck's United Service Dramatic Company in 1869. We traveled entirely by water in a yacht of our own and visited all the important coast cities in the British Isles. It was more like a holiday cruise than a professional tour, and I concluded that an actor's life was quite to my taste. Since then, needless to say, I have traveled professionally in less luxurious fashion. It happened that every member of the company except myself was of English birth, but notwithstanding that fact Captain Roebuck decided to put on The Colleen Bawn in Cork, of all places in the world. As one after another of the players delivered their opening speeches a rich Irish voice from the gallery would inquire, 'In the name of God, where were you born?' I played Danny Mann in the production, and by reason of my nationality I escaped the general condemnation. On St. Patrick's night, as I was entering the theatre a little urchin slipped a flask of whiskey into my hand and bid me, as the only Irishman in the company, to drink it on the stage 'for the honor of old Ireland.' I put the flask in the hip pocket of my breeches when I went on, and promptly forgot it. When I was killed, according to stage directions, I fell on my hip, smashed the flask to smithereens, and in consequence I limped, for the honor of old Ireland, for a good fortnight.

"After my experience with Captain Roebuck's company I went to London and appeared with the Vokes Family at the Lyceum. Later at the same theatre I played in support of Adelaide Neilson. In 1873 I came to America, and except for one visit to England, solely for pleasure, I have been on this side ever since. One of my earliest engagements in this country was in the supporting company of Mrs. D. P. Bowers, with whom I toured the West, playing Lord Darley in Queen Elizabeth and other roles. Then I played in support of Lillian Olcott during the long run of Theodora at Niblo's Garden. For several seasons I played in A Dark Secret, and next originated an important role in Under the City Lamps. During the Centennial Year I played in the gorgeous revival of The Black Crook in Philadelphia. Among my subsequent engagements the more important were in William Gillette's Ninety Days, with J. K. Emmet, with Mrs. Fiske in Caprice, in Nancy and Co., and with Stuart Robson in The Gadfly. Also I have played with a score of important stock companies in cities of the East and West. Last Winter I was with the Pike Stock company in Cincinnati.

"By the way, when I first came to America I was armed with a letter from Sir William Wilde, Oscar Wilde's father, to Boucicault. I presented the letter to Boucicault one night in his dressing-room. He read it, looked me over from head to foot, and said: 'Well, Liston, I've never seen you act, but you can give me as a reference to any manager in America and I'll be pleased to swear to your ability.'

"For a good ten years my sight has been bad, and I have had numerous difficulties to contend with. My wife copied all my parts in a large, clear hand, and I have studied from her manuscript because I could not read ordinary print. Then before going on I have been obliged to walk over the stage and locate in my mind every piece of furniture in order to avoid stumbling over it ridiculously during the performance. And the worst difficulty is that I have constantly 'cut' my best friends on the street because I could not distinguish them from absolute strangers. But these matters will all be righted as soon as the operation is performed—and if it is successful."

When the reporter took his leave Mr. Liston sat himself down to a friendly game of pinochle, which is his one amusement now that his sight is dim. He plays a brilliant hand, provided some one is at his elbow to separate for him the diamonds and the hearts. Besides being a member of the Actors' Society Mr. Liston has been for twenty-three years a moving spirit in the Actors' Order of Friendship.

## INEZ SHANNON AND HER BABIES.

On the first page of THE MIRROR appears a picture of Inez Shannon, the well-known leading woman, with her two little daughters, Frances and Zyllah, both of whom have won pronounced success on the stage. The three have appeared together in several New York productions and with various stock companies in other cities, and the work of each, in her separate line, has won the highest praise from the critics and managers.

Unlike the majority of women who have children on the stage, Miss Shannon is not a character actress. So firmly established is the tradition that mothers of stage children should play character bits that Miss Shannon has had difficulty in impressing upon managers the fact that she is an exception to the rule. As a matter of truth, Miss Shannon has had long experience in leading roles and has established her reputation as an actress of unusual temperament. She has been very successful in emotional roles and has played pretty nearly the whole repertoire of leading parts in the standard drama.

Miss Shannon was married at a very early age, and her eldest daughter, Frances, is now nine years old. Zyllah is aged five. The trio appeared last season with Charles B. Hanford in Richard III, Miss Shannon playing Lady Anne and the children appearing as the little princes. Little Zyllah has already played many roles and had her Broadway debut at Wallack's Theatre in April as Baby Dorothy in Love's Pilgrimage. She is regarded as one of the cleverest child actresses now before the American public. Frances possesses equal dramatic ability and is a child of exceeding beauty and grace.

Miss Shannon and the children have just closed a season with the Buffington Stock company at New Bedford, Mass., where Miss Shannon alternated in the leads, to accept a similar engagement for the Summer in St. Louis. They have not yet signed for next season. In case there are exceptionally good parts for the two children Miss Shannon will play second business or ingenues. They will return from St. Louis before the opening of the regular season.

## GOSSIP.

Henry G. Sommers has secured the dramatic rights of Charles N. and Alice Muriel Williamson's novel, "The Lightning Conductor."

The Ben Greet company played As You Like It on the grounds of Smith L. De Garmo on Hooker Avenue, Poughkeepsie, Monday afternoon of last week. The performance was given for the benefit of the Vassar Endowment Fund, every dollar of which up to $200,000 raised before June 8 is to be duplicated by John D. Rockefeller. In the evening the company offered Much Ado About Nothing, for the same fund, at the Collingwood Opera House.

The Madison Square Roof-Garden will open July 2, with Paris by Night.

Mrs. Leslie Carter, with David Belasco and her Du Barry company, numbering 118 people, left for the West last Thursday. The first stop will be made at Denver, where Mrs. Carter will appear for a week; then she goes to Salt Lake City, then to the coast, returning to New York Aug. 1 to begin rehearsals of a new play.

Madge Lessing left the cast of Wang last Saturday night. Julia Sanderson filled her place last night in a charming way.

Margaret Anglin is to star next season in The Eternal Feminine, by Robert Misch. The English version arranged for Miss Anglin's use will be played in Paris and London the same night it is produced here.

The Sorceress, La Montansier, Le Roi Galant, Brother Jacques, The Third Moon, and a new play by Paul M. Potter, are to be "presented" by Charles Frohman next season.

Articles of incorporation were filed last Tuesday in Albany by the Academy of Music of New York. The objects of the corporation are to own, lease and manage theatres and to acquire and dispose of plays. The capital is $500,000, and the directors are Edward G. Gilmore, Eugene F. Van Dusen, of New York, and Eugene Tompkins, of Boston.

Chase and Lister have arranged with Mark E. Swan for the use of A Runaway Match again next season. The piece made a hit last season, and will be newly equipped for the coming year. Clint and Bessie Robbins will continue in the leading roles.

Walter C. Jordan, manager of the Berkely Lyceum Theatre, has effected arrangements whereby R. E. Johnston will offer Ysaye, the violinist, and various other musical celebrities at the Berkely next season. Mr. Johnston will sail on the French line steamer *La Lorraine* June 9, to confer with Ysaye regarding his conducting one of the New York Philharmonic Society's Concerts.

The firm of Chamberlin, Harrington and Company, of the Iowa-Illinois circuit, on May 20 transferred to J. E. Edwards, president of the First National Bank of Burlington, Iowa, their controlling interest in the stock of the Auditorium Theatre Company, of Galesburg, Ill. The lease of the present tenant, F. E. Berquist, runs to April 1, 1907.

Richard Bennett, who played so finely a real newspaper man in The Other Girl, is not going to Australia, for he has signed with Charles Frohman for next season.

Edward Holmes, general manager for Jules Murry's attractions, is at the St. Charles Hotel, Atlantic City.

Thomas Phillips, stage-manager of Mother Goose, left for Boston Saturday to produce the Charles River Water Carnival. About 5,000 boats and canoes will be used in the production.

Joseph Carey closed a fifty-five weeks' engagement with The Runaways May 28. He will play a few vaudeville dates during the Summer.

"Rex," a magnificent specimen of the St. Bernard dog recently purchased by Sörlin and Borrowscale from the St. Elmo Kennels, was received by the firm this week. The animal is one of the finest of his breed ever imported to this country, and of royal lineage. "Rex" is fourteen months old, stands three feet eight inches high and weighs 187 pounds. He cost $500 and will be used in A Modern Viking, in which the firm will feature Carl Eckstrom next season.

Kushibiki and Aral are to have Japanese theatrical productions in New York next season. They were the conductors of Japan by Night, on the Madison Square Roof-Garden, last Summer.

# IN OTHER CITIES

## SAN FRANCISCO.

One of the greatest events of the theatrical season was the appearance of Richard Mansfield May 16-28 at the Columbia Theatre, after an absence of nine years. Mr. Mansfield has brought with him all his great successes of the last years, together with the several plays which have been identified with him in the artistic rendering which he alone can give them. The play on the opening night was Tolstoi's Ivan the Terrible, and in this piece he has undoubtedly created a wonderful character for expression, as he puts into play every known emotion, and each one with a clear cut precision. A remarkable feature of the evening was the unceasing applause, which lasted through one entire entr'acte and only subsided when the curtain went up on the next scene. Arthur Forrest deserves mention for the clear and intelligent speaking of his lines. Miss Conquest looked the part of Tzarina and did admirably what little she had to do. The mob scenes was capital, and the scenery was colossal and perfect in each detail. On Tuesday evening Mr. Mansfield presented Old Heidelberg, and it seems incredible that it is possible for any actor to change from a character such as Ivan to a young, handsome student of twenty-one and carry with it all the conviction of the role. Miss Conquest, as Katie, gave a delicate portrayal of the role. Wednesday A Parisian Romance was given, and on Thursday Beau Brummel. These plays have been in Mr. Mansfield's repertoire for many years, and yet each performance carries with it the same artistic bearing as it did in time past. Next week Mr. Mansfield will present only one other play, Dr. Jekyll and Mr. Hyde.

On Monday night, 16, the Alcazar Stock co. gave for the first time in this city Colinette. A well pleased audience was entertained through the entire performance. Adele Block, who always does credit to everything that comes to her lot had Miss Marlowe's role. Mr. Durkin played the husband and gave the part all it demanded. It is hard to find two people who play opposites as well as do Miss Block and Mr. Durkin, and it is a regret that we are to lose them soon, for the stock season will soon give way to the Summer stock season, with Mr. Belasco. Let us hope that this clever co. will be with us again next year. All the favorites—Mr. Maher, Mr. Conness, George Osbourne, Mr. Hilliard, Miss Starr, Miss Crosby, and Miss Howe—had very good roles and did much to make the performance a clever one. Next week we will have Sidney Rosenfeld's comedy, A Possible Case.

This is the last week, 16-21, of The New Minister at the California. The play is a good one, and our people have not been backward in recognizing this fact. On Sunday night, 22, the Niell-Morosco co. will open their Summer season in When We Were Twenty-one.

On Sunday night, 15, at the Grand Opera House, Melbourne MacDowell started on the third week of his engagement in Sardou's Theodora. Miss Fuller is in all ways equal to the exacting role of Theodora, but was laboring under a great disadvantage, as she was handicapped by a very bad cold and bravely went through the part, giving as much as she dared so as not to strain her throat too much. Mr. MacDowell was striking in the role of Andreas and gave a strong portrayal of this difficult character. Next week the co. in Fedora.

The Runaway Girl is still holding the boards at the Tivoli Opera House, and is likely to for some days to come. It is a very creditable performance and deserves the success it is having. Miss Fillippe is doing much to make the show a clever one; her songs are delights. All the favorites are in the cast, and the performance goes with a dash.

The Central Theatre Stock co. 16-23 produced for the first time in this city the romantic maritime drama Down by the Sea. The performances have been greeted by full houses. The play was well mounted, and the mechanical effects were excellent. The storm scene drew great applause. In a Hebrew character Elmer Booth made the hit of the show. Next week A Great Temptation. Julia Blanc, with a great reputation as a character woman will appear in this production. She has done some fine work in this city, having been with the Morosco Stock co. for many years. She was last seen in the Alston production of At the Old Cross Roads at the California Theatre.

OSCAR SIDNEY FRANK.

## PROVIDENCE.

The stock season in Providence is on in dead earnest now, and four dramatic cos. are all trying to outdo one another.

The last to inaugurate a Summer season was the Isabelle Evesson co., which began a four weeks' engagement at the Providence Opera House May 23 in Trilby. Miss Evesson is well known here from her two years' connection with the Albee Stock co., and it is quite natural that she should have been given a cordial welcome. The opening house was a large one, and Miss Evesson and Sadie Haudy, another former member of the Albee co., were the recipients of several floral pieces. The best work in the play was done by Miss Evesson, as Trilby; M. L. Alsop, as Svengali; Oscar Eagle, as Taffy; John Glendenning, as the Laird; Mrs. Glendenning, as Mrs. Bagot, and George Gaston, as Rev. Thomas Bagot. The co. is a very good one and had fair business. Janice Meredith 30-4.

At Keith's 23-28 The Climbers opened to a packed house. The play was given an elaborate mounting, and exceedingly well played by the Albee Stock co. Lillian Lawrence, as Mrs. Sterling, gave a notably fine performance. Frank Losee had in Richard Sterling a strong part. John Craig, as Edward Warden, acquitted himself well in a part that might easily have been overdone. Helen Reimer, as Mrs. Hunter; Mary Young, as Ruth Hunter; Beatrice Ingram, as Clara Hunter; Jane Rivers, as Mrs. Godesby, and William F. Owen, Maude Love, Edwin Nicander, and Alice Donaldson were well cast. Business was very good. Why Smith Left Home 30-4.

During the week 23 at the Imperial the Richard Buhler Stock co. gave good performances of The Cowboy and the Lady to fair houses. This play introduced the members of the co. in a different line of work than anything previously given and the result was pleasing. Mr. Buhler played Teddy North; Agnes Blial, Midge; Lillian Kemble, Mrs. Weston; Adeline Dunlap, Molly Larkins; Alexander Kearney, the Indian; and Rapley Holmes, Gale Satterlee, and Thomas Sterrett were the three cowboys. Monte Cristo 30-4.

At the Empire 23-28 the bill was A Titled Outcast, and it gave Dot Karroll exceptional opportunity to display her talents. She was really the whole show, and she acted with a dash that made her a big favorite with her audiences. Louis Leon Hall, as Dick Spark; Kathryn Purnell, as Alice Nelson; John Lane Connor, as Richard Cumberland, and the other members of the co. gave good support. Business was fair. A Night in Chinatown 30-4.

Helen May Butler's Ladies' Military Band of forty pieces gave a very fine concert at the Empire evening 22. Miss Butler is a Providence girl, being the daughter of L. M. Butler, master mechanic of the N. Y. N. H. and H. R. R. She organized the band several years ago, and has won laurels in nearly every city and town in the United States. During the Summer the band will play a two weeks' engagement at Willow Grove Park, Philadelphia, and a two or three weeks' engagement at the St. Louis Exposition. Arrangements are being made for a thirty days' tour through Mexico.

Little Vashti Smith, the ten-year-old French horn player with Helen May Butler's Band, played a solo at the Empire evening 22 and was greeted with rounds of applause. She is a wonderful little girl, and handles the horn with the ease of an old and experienced player.

Helen McCabe, who has appeared in child parts with the Albee Stock co., is this week playing with the Pawtucket Albee Stock co. in Forgiven. The week May 30 she will play the role of Chan Toy in The First Born at Portland, Me.

James Kennedy, who is to be the comedian of the Dot Karroll Stock co., at the Empire, will join the co. May 30.

Bertha Bell (Walker), an East Providence girl, has joined Isabelle Evesson's co. at the Providence.

Brigadier-General H. S. Tanner, of the State Militia, and his staff in full dress uniform attended a performance of The Cowboy and the Lady at the Imperial 25.

Dot Karroll extended an invitation to the newsboys of the city to attend her performance of A Titled Outcast at the Empire evening 24. The boys were there "with the goods" and whooped things up.

The Forepaugh-Sells Brothers' Show is billed here for two exhibitions on June 13.

William H. Turner closed his season in David Harum May 28 and joins the Albee Stock co. here week June 6.

The Falstaff Club (local) gave one of its inimitable minstrel entertainments at the Providence Opera House 20, 21.

Harry Odlin and wife (Jessie Sweet), of the Joseph Jefferson co., and Frank Keenan and family, are at their Summer homes at Edgartown, Mass. Percy Plunkett, late of the Jefferson co., is also at Edgartown looking up a Summer place for himself and his son-in-law and daughter, James McElhern and Edna Reming.

The popular favorite, Beatrice Ingram, of the Albee Stock co., held an ice cream party and reception in the green foyer at Keith's after the matinee 24 which was largely attended. Miss Ingram occupies a warm place in the hearts of Keith patrons, and she leaves the theatre after nearly every performance with flowers that have been sent to her by her admirers.

Helen Reimer, of the Albee Stock co., made another hit at Keith's last week as Mrs. Churchill in Lost 24 Hours. The part was not a large one, but she dressed it well and made much of it. There is a naturalness about her work that is wonderful. She will soon be seen in an Irish character part that will offer her splendid opportunities.

HOWARD C. RIPLEY.

## KANSAS CITY.

The theatre season is practically over in our city, all the theatres having now closed except the Gilliss and Auditorium, both of which will probably fall in line by the end of next week. In spite of the rather disastrous season elsewhere the Kansas City houses have all done well, every manager stating that his theatre has made money.

One of the big events of the theatrical season was the appearance at the Willis Wood May 19-21 of E. H. Sothern, in his new play, The Proud Prince. Large and fashionable audiences greeted the star at each performance, and both press and public pronounced his play one of the finest of the season. Such magnificence of scenery and costumes as displayed in The Proud Prince is seldom seen and the result was some beautiful stage pictures. The role of Robert of Sicily, who by a miracle is transformed into the court fool, Diogenes, is one of many opportunities and needless to say admirably cared for by Mr. Sothern. Perpetua was excellently played by Jane Laurel, who shared honors with the star. The role of Lycabetta, the King's favorite, was in the care of Effie Warner, who made much of the opportunities offered her. Other principals were Rowland Buckstone, Orme Caldara, John Findlay, and Sydney C. Mather, all of whom deserve praise for well played parts. This was the closing attraction at this theatre.

The Woodward Stock co.'s grand spectacular production of Parsifal, as given at the Auditorium 22-28, has proven so great a success both financially and artistically that although so far announced for only one week it will doubtless run several. The musical part of the production was naturally the most interesting, and, rendered as it was by a large orchestra under the efficient direction of John Behr, it proved more than enjoyable. Scenically also the production was superb, the stage settings being most complete in every respect, the many beautiful stage pictures being very interesting in themselves. Dramatically the play is not very strong or intensely interesting, except probably to those really interested in the Parsifal subject. The action was slow, as required by the solemnity and dignity of the subject, and the rather mystical characters are much better adapted to operatic than dramatic purposes. Parsifal, in the hands of Carleton Macy, was well done as a whole, although his interpretation was declared a trifle modern by local critics. George Farren as Amfortas read his lines with fine understanding and played the part in his usual artistic manner. Jane Kennark as Kundry was highly satisfactory and won frequent applause. Will Davis as Gurnemanz, and John Davies as Klingsor, also deserve praise. Smaller parts were well taken by others of the co., and the supernumeraries were well drilled.

The Denver Express was the attraction at the Gilliss 22-29, playing to good business. The play has been seen here a number of times before, but is a prime favorite with Gilliss patrons. The presenting co. was very capable and the play was appropriately staged. Over the Sea and A Barrel of Money will be given by the same co. during the week. The Moonshiner's Daughter 29-4.

The third week of the season of Forest Park opened up very auspiciously, being the biggest day of the season so far. The day was a pretty hot one and large crowds journeyed out to the pretty East Side resort to enjoy the shade of its trees and its many amusements.

Electric Park, Kansas City's Coney Island, will open its season 30 with Signor A. Liberati's great band as the big attraction. The park has undergone a thorough overhauling during the past few months and will doubtless present a very pleasing appearance on its opening day. There have been many improvements and additions to the park for the new season, the biggest of which is a figure 8 railway, which will doubtless become very popular. Among other attractions will be the loop the loop, circle swing, Gypsy camp, natatorium, electric fountain, laughing gallery, Temple of She, German village, and numerous smaller amusements. Free vaudeville will again be given in the German village. Sam Benjamin, for several years past manager of the park, will again be in charge, with Will S. Winch, formerly of the Orpheum, as press agent.

The pupils of the Auditorium School of Dramatic Art, Mrs. Georgia Brown, directress, will give a matinee at the Auditorium the afternoon of 24.

D. KEEDY CAMPBELL.

## SEATTLE.

A Girl from Dixie made a most favorable impression upon a large audience at the Grand Opera House May 15, and business continued good 16, 17. There were many pleasing songs, and much catchy music, a clever co., and a well drilled chorus combined most harmoniously in winning the approval of the audiences. Beatriz Bronte, the possessor of a clear sweet voice, carried the title part very pleasingly. D. L. Don, whose eccentric dancing and broken voice were features of his previous appearance here some two seasons ago, again scored in that line of work. Clifford Leigh, who was before seen here in a similar part, did very good work as the English Lord. Charles H. Bowers, who had most of the solos, had also been seen here before. His songs were ably rendered. Thomas J. Keogh, Charles H. Sheffer, Essie Lyons and Olga May were among the best of the others. The enthusiasm of the chorus in their work was noticeable. Mme. Marcella Sembrich, assisted by Rudolph Ganz, pianist, gave a very pleasing recital to a large audience 18. The Rogers Brothers in London 22-24. The Four Cohans 25-28. Richard Mansfield 2-4.

The second and last week of burlesque at the Seattle by the Casino co. was not quite so successful in point of attendance as was their first, but the double bill, Hurly Burly and A Royal Family, proved a most pleasing one. Rice and Cady, Bobby North, Sydney De Grey, and Lou Harlow, the principals, all scored individual hits. Myrtle Vane, not seen in the cast last week, scored a hit as the stage struck maiden in Hurly Burly. The chorus worked well together. Many will regret that the engagement was so short. The Seattle will now remain dark for some little time.

At the Third Avenue two novelties were offered during the week 15-21. The first was the presentation 15-18 of a play without a name, and the second was the engagement of Isabel Irving in The Crisis 19-21. The play without a name was a rural comedy by Lawrence Russell, the author of The Pumkin Husker, seen at this house the week before. A large audience was present for the opening performance, and showed much appreciation of the piece. It was announced that the audience would select names for the play and that a committee should choose the most appropriate one and bestow a reward for same at the performance 18. There was a hitch in arrangements somewhere, however; a decision was not reached and the guessing bee was declared no contest. Patrons of this house are promised another similar chance soon again. Isabel Irving in The Crisis proved a most pleasing attraction 19-21, and large and fashionable audiences manifested every show of approval of the star, the play and the co. East Lynne 22-28. A Thoroughbred Tramp 29-4.

Same old story at the Alcazar. The Ed. Redmond co. win new favor week by week. Lost and Won and The Plunger were the plays 15-21. The Two Orphans and Escaped from the Law will divide the week 22-28.

The Orpheum Theatre, the latest low-priced vaudeville house, will open 23.

A baseball game was played, 17, by teams composed of members of the Girl from Dixie co. and the local stage employees. Both sides claimed a victory, each by an overwhelming score, but there was no bad feeling, and, with no admission fee, there was quite a crowd of professionals out.

RODNEY D. WHITE.

## INDIANAPOLIS.

That musical comedy is very popular in the Hoosier capital was demonstrated by the large audience that witnessed A Country Girl at English's May 19 and the two performance of The Tenderfoot 21. A Country Girl was given by a very capable co. The Tenderfoot, seen here for the third time this season, repeated the success made during its previous engagements. The only important change in the cast was the substitution of Phil H. Ryley for Richard Carle in the leading role. Mr. Carle was obliged to leave the co. in order to take charge of the rehearsals in Chicago of his new musical comedy, The Mummy and the Maid. Phil Ryley made an acceptable substitute for Carle. This closed the season at English's.

The Holden Stock co. put on a version of Resurrection at the Park 19-21 and played to packed houses. The original work has been brought down to the level of popular price melodrama, and as arranged is a well connected five-act drama which answers the purpose in a theatre when the audiences are none too discriminating. Practically every member of the co. had a better opportunity than in the other plays given during this engagement. This was particularly true of George D. Mackay, who was a surprise in the role of Prince Dimitri. His performance deserves much praise. Another good characterization was that of John F. White as Paul, the young, ardent and disappointed lover. Bernice Howard was not convincing in the role of Katusha. Lottie Emmons, in a small comedy role, proved her ability to do better work. The co. began its third week presenting The Christian 23-28. One performance of Sapho will be given 27. Kathleen Mavourneen 30.

The most important musical event of the week was the splendid recital given by Madame Schumann-Heink at English's 20 to a very large and fashionable audience. Prince Pu Lun, with his suite and the members of the committee having his entertainment in charge, occupied the three boxes on the left side of the theatre.

The musical season in Indianapolis, one of the best this city has ever known, closed 24 with a brief May festival given at the Roberts Park Church by the Indianapolis Oratorio Society. The two concerts gave much enjoyment and were well attended.

About 2,500 people attended the opening of the Summer season at Fairbank 23. Ostendorf's Band, under the direction of George H. Baumann, provided the music.

Gentry Brothers' Dog and Pony Show played to capacity "tents" all last week, in spite of the rainy weather the first half of week.

Manager Ad F. Miller, of English's, and his family are spending the Summer at Columbus, O.

Jack Ward Kett, stage-manager for the Holden Stock co., will next season fill a similar position with Gus Hill, when he will take out of New York a musical force of one hundred people in Sinbad the Sailor. Mr. Kett says the Hill show will play only the higher-priced theatres, and will be seen in Indianapolis some time in the winter.

PEARL KIRKWOOD.

## MONTREAL.

Chauncey Olcott opened at the Academy Aug. 23 to fair business in his new play, Terence. Mr. Olcott was the dashing, happy-go-lucky Irishman to the life. Harry Hanscombe gave a fair performance of Lord Fanshawe. H. S. Northrup did good work as Captain Lovell. Geoffrey Stein gave a capital characterization of the lawyer Poulcher, and Mat B. Snyder made the most of Pat Ryan. Margaret Hayden was a very sweet Maureen. Amanda Wellington an acceptable Lady Fanshawe, while Elizabeth Washburne contributed a capital character sketch of Mrs. O'Hara. Two little tots, Dolly Forde and Blanche Alexander, were both excellent in the children's parts. The piece was beautifully staged, the setting of the third act being particularly fine. Francis Wilson in Erminie 2-4.

If the opening performance of the Durban at Proctor's May 23 is to be taken as what they can do, the engagement [illegible] stock co. one. The play Brother Officers, [illegible] criterion of time in Montreal, is an [illegible] would be a good night's performance [illegible] ed for the first Fred Paulding [illegible] ne, and the first the second [illegible] under the stage directorship of [illegible] in a [illegible] act was without a hitch. The setting of [illegible] stock house. As the whole-hearted John Hinds, James E. Wilson scored a hit. Ben F. Horning gave an excellent performance of Pelydell, and Mark Price a powerful characterization of Hutton. Lansing Rowan made a charming Honour. Wilson Hummel and Maud Hazlett did some clever work as the pair of juvenile lovers. Capital character sketches were contributed by V. H. Kinzie, as the peppery old Colonel; Louise Rial, as Lady Pleydell; Louise Kent as Mrs. Hammond, and Richard Milloy (a Montreal boy), as the Dean of Orchester. William Davies made the most of the small part of Foxhall Robespierre 30-4.

Woman Against Woman was the second bill of the Aubrey Stock co. at the Francais 23-28. The co. gave a good, smooth performance. In Bessie Barton, Bertine Robison had a part particularly well suited to her and made the most of it. Maud Scott did some clever work as Rachel. Una Clayton was a capable Miriam, and Bertha Welby contributed a satisfactory character sketch of Mrs. Barton. William Beckwith gave a capable performance of John Tressider. Billy Walsh a most amusing characterization of Daddy Tressider, and Francis Morey was dignified and convincing as Miriam's aristocratic husband. Charles F. Nelson did good work as the villain. The play was well staged. Devil's Island 30-4.

Xavier de Montepin's Organ Grinder is the bill at the National Francais. On Thursday evening next, June 2, Aveugles, a one-act play by W. A. Tremayne, THE MIRROR correspondent, and Jeanne Loraine, will be given a production at this theatre.

W. A. TREMAYNE.

## ST. PAUL.

The Florence Stone Stock co. gave a very creditable presentation of The Charity Ball at the Metropolitan Opera House May 19-21 to good sized and appreciative audiences. The Charity Ball was more fitted to the ability of the co. than was the opening drama, Resurrection. In it there is a spontaneity in the comedy which is irresistible, and the climaxes were well worked up. Miss Stone, in the role of Ann Cruger, played the part with commendable taste and discretion. John Milton, as the Rev. John Van Buren, contributed a pleasing and consistent impersonation of the charitable clergyman. Excellent work was offered by Richardson Cotton, as Dick Van Buren; also William Munroe, as Judge Knox; Walter Goodrich, as Franklin Cruger, Lella Shaw, as Bess Van Buren; Helen McKerran, as Phyllis Lee; Kate Toncry, as Mrs. Van Buren; Edith Harcourt, and balance of the cast. A creditable and satisfying presentation of Shenandoah by the co. 22-25 was heartily enjoyed by good sized audiences. The play was well staged. Florence Stone was attractive and pleasing as Gertrude Ellingham, the Southern girl, and played the part with grace, vivacity and clever tact. John L. Wooderson's General Buckthorn was an admirable characterization of the brusque, bluff old soldier and won for him pronounced recognition. John Milton, as Colonel Kerchival, gave to the part a manly, martial and natural portrayal. Leslie Morosco was distinctly clever as the dude, Captain Heartsease. John T. Doyle was excellent in the role of Sergeant Barkett and won marked favor. Frank Tobin played well the part of Frank Bedlow. Same co. in Niobe and Camille 25-28. The Girl from Dixie 2-4. The Rogers Brothers 5-8.

The offering at the Grand Opera House 22-28 was A Little Outcast. After a year's absence that little out cast Bob, impersonated by the clever little actress Annie Blancke, received a royal welcome from a large and well pleased audience. Creditable work was offered by True S. James, Frederick Monley, Joseph W. Smiley, J. Martin McKee, Frank C. Burton, Mamie A. Mann, Antoinette Smart, Irene Meara, and Mae Brookins. Remember the Maine 29-4. The James Boys in Missouri 5-11. The Percy Haswell co. will inaugurate Summer season 12.

The Milwaukee Pabst Theatre co.'s German production, When I Returned, at Mozart Hall Sunday night, 22, pleased a large and appreciative audience. The co. is a capable one and gave general satisfaction.

The noted soprano, Madame Sembrich, stopped over in St. Paul for a few hours Sunday, 22, on her way East.

Ada Boschell visited her brother, Mr. Boschell, advertising agent of the Grand Opera House, 18, on her way East. Ada Boschell is well known to St. Paul theatregoers as a bright and clever actress.

GEORGE H. COLGRAVE.

## MINNEAPOLIS.

Percy Haswell and the George Fawcett Stock co. presented O Kiku San first half of their second week at the Metropolitan. It proved to be a dainty novelty and pleased good houses. Miss Haswell was seen in the title-role and was the life of the piece, her best work being done in the last act, when she feigns intoxication to shock her aged and conventional suitor. She also appeared to advantage in a Geisha dance. De Witt Jennings, as Count Tanaka, did not do as good work as last week. Alfred Hudson had little opportunity as Decatur Blood, but made the most of the part. Regan Hughston invested the role of Lieutenant Callis with all the necessary earnestness of a lover, and created a very favorable impression. Belinda Blood was ably handled by Evelyn Vaughn. George Schrader, as Marquis Shimoda, and Edwin Evans, as Count Mano, were good. The co. will present Romeo and Juliet May 26-28. A Girl from Dixie week 29.

Erik of Sweden, with Ben Hendricks featured, was the bill at the Bijou Opera House week 22, doing fair business and pleasing all who witnessed it. Mr. Hendricks sang several songs which were well received. Anna Blancke in A Little Outcast week 2.

The Ferris Stock co. produced A Contented Woman at the Lyceum Theatre week 22, drawing the usual big houses. Alison Skipworth made her first appearance with the co. and created a very favorable impression as Grace Holme. Miss Skipworth has an excellent stage presence, clear enunciation and charming little mannerisms. She realized all the possibilities of her role, at the same time never overdoing. She will prove a welcome addition to the co. A. Byron Beasley played Benton Holmes in his usual painstaking manner. Laurette Allen added to her list of successes in the role of Aunt Jim. Joseph Totten, W. H. Murdock, Charles Burnham, Ernest Fisher were good. Eva Sargent and Mrs. Murdock were seen to advantage as the Woman's Committee. Maisie Cecil handled the role of Bella satisfactorily, besides contributing a vocal selection that was well received. Gordon Priest made much of the part of Mary, as did George J. Elmore of the colored candidate for Mayor. East Lynne week 29.

CHARLES M. LANE.

## SPRINGFIELD, MASS.

The Corse Payton Comedy co. close their season here Memorial Day, after a two weeks' engagement producing plays of infinite variety. The repertory included Du Barry, Harbor Lights, The Beautiful Slave, Robert Emmet, Davy Crockett, The Law of the Land, Resurrection, The Wall Street Merchant, East Lynne, Rosedale, In Illinois, The Two Orphans, The Black Ruby, J. Frank Burke, Florence Hamilton, Will Howatt, John W. Barry, Al. Lester, Maud Kellett, and the others proved their versatility in this varied range. Corse Payton himself was present the second week, and appeared in songs, recitations and announcements. Manager Macauley is well satisfied with the business done.

Mr. Payton enjoys a unique distinction at the Court Square, in that for five years his cos. opened and closed the season, and are the only repertory cos. that appear at the house. Aug. 1 the Payton Stock co., David J. Ramage, manager, will play a two weeks' engagement, to be followed by Payton's Brooklyn Theatre co. Aug. 15 for two weeks, the co. then going to Brooklyn for the season. Both cos. open their seasons here. Meanwhile the Payton Comedy co., Manager Macauley's, will be rehearsing here, to open at Binghampton Aug. 15. The Stock co. will play only six weeks in the East next season, going West for the Winter.

The Grand was opened May 16-18 for Weber's Parisian Widows. A house stock co. will occupy the Grand 30-4, opening in Cumberland '61. Manchester's Crackerjacks are booked for 6-11, but the fact that they are advertised to appear for two performances at the Nelson 28 may affect this, as Manager Whitney was not delighted at the announcement.

The Hamden Park Theatre season opens May 30 with a section of the Wilbur Opera co.

The two circuses, Forepaugh's and Ringling's, a week apart, did good business, Ringling's being especially large. Both were good shows.

EDWIN DWIGHT.

## PORTLAND, ORE.

The host of admirers of The Crisis were given an opportunity of witnessing its dramatic form when Isabel Irving came to Cordray's May 16-18. Four full houses were in attendance and four mightily pleased audiences filed out after each performance. The star was accorded a handsome reception and together with a large and well balanced co. gives a fine performance. The Colonel Carvel of Thomas A. Hall is the best male work in the production. Wilfred North makes an ideal looking hero. Charles Lamb was happily cast as Judge Whipple. Brown's in Town filled out the week at Cordray's to good results. Gilbert Tosslck made a deal of fun out of Dick Preston, as did Ernest Lenore out of Worth Carew. Kidnapped opens at Cordray's 23.

The Four Cohans were one Cohan shy during half their engagement at the Marquam Grand 16, 17, George M. became ill during the opening performance and was unable to again appear. His part was most acceptably carried on by an unknown understudy. The play, Running for Office, made a big hit and was pat at this time with us, as there is a hot political campaign going on. The Rogers Brothers followed 20, 21, with their London edition of broad German farce. The principals were given a hearty and demonstrative welcome by the three large audience attending. Joseph Coyne made fully as strong an impression as any one by his funmaking and singing. The co. was happy in looks, large in number and stunning in dress. The Marquam will be dark for the coming week.

The Casino co. presents Fiddle Dee Dee at the Baker 22-28.

Epliena Blair, sister of Mrs. George L. Baker and a popular and talented young actress of this city, died suddenly 21. She was a member of the Baker Stock co. when taken ill at Seattle a few weeks ago.

JOHN F. LOGAN.

## OMAHA.

Anna Held and her large and brilliant co. were seen in Mlle. Napoleon [illegible] the regular season at the Boyd May 20, 21. [illegible] were both large and appreciative [illegible] settings and costumes rich and [illegible] Stock co. opened their Summer [illegible] A Gilded Fool. It would have taken a [illegible] to accommodate the crowds that [illegible] exhibition at the opening as hundreds were [illegible] even standing room. Dick Ferris [illegible] in the title role and is ably [illegible] Marie Drew as Marjorie Raymond, John M[illegible] [illegible] won and


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...ellie Gill favorites were heartily applauded by their home friends and admirers of by-gone seasons. Favorable mention is also due ... Long as stage manager. The bill for the ... all of the week is Thelma.

Richards and Pringle's Georgia ... pels played to two large audiences at the ... and gave a very excellent performance. ... Sonnenmoser's Daughter will close the regular season 26-28, to be followed by the Holden Comedy ... a two weeks' engagement 29 at popular prices.

H. C. Bettle ... acting manager of the Krug, vice H. J. ... resigned.

Manager ... of the Boyd, reports the past season's ... as being after all quite satisfactory from ... standpoint, in spite of the serious ... that arose from the Iroquois Theatre ... Burgess intends spending a large portion of the Summer supervising the repairs at his new Stock City house, which he hopes to open Aug. 1.

Krug Park, one of our popular Summer resorts, had its opening 22 in spite of the disastrous fire that visited them the week before. Hester's Concert Band furnished the music for the occasion and some 15,000 people were at the opening. J. R. RINGWALT.

## NEW ORLEANS.

The Bijou Opera co., now holding forth at Athletic Park, presented The Idol's Eye in an entertaining manner May 22-26, and drew excellent audiences during the week. William Corliss, in the leading role of Abel Conn, was much applauded for his successful endeavors, and Harry Carter as the Irishman did some capital low comedy work. John Wheeler and Burrell Barbarette in other male roles, were capable. Aida Hemmi was sprightly as Mariquita, and made the most of her vocal opportunities. Mae Sailor, pretty and clever as ever, gave ginger to the performance and the chorus and orchestra sang in unison and with telling effect. The Bijou Musical Comedy co. 29.

At the Elysium 22-28 the Alice Treat Hunt Stock co. presented The Merchant of Venice. The cast presenting the play had made special preparation for the dangerous undertaking, and as a result of their earnest endeavors the patrons of the house were most happy in their commendations. Lester Lonergan, who is better in romantic parts, assumed the role of Shylock, and did his best work in the trial scene, and made of the Jew a more sinned against than sinning character. Miss Hunt was, indeed, a fair Portia, and her lines were read with a delicacy of expression and emphasis indicative of a high standard of art. Raymond Whittaker was a fair Bassanio and Lewis Morrison a good Antonio, while Mabel Trunelle, as Nerissa, was fair to look upon. Herbert Brenon was a gay and festive Gratiano, and Cris Socola a satisfactory Lorenzo. The staging of the play was in keeping with the efforts of the co. The co. is an ambitious one and may be heard from again in Shakespearean plays. Elsie Venner 29-4.

J. MARSHALL QUINTERO.

## CLEVELAND.

Viola Allen supported by a fine company was seen in a sumptuous production of Twelfth Night at the Euclid Avenue Opera House May 23-28. This closed the season at this house.

At the Colonial 23-25 Vaughan Glaser's Stock co. gave a good presentation of Northern Lights. Vaughan Glaser as John Swiftwind was excellent, as was R. C. Herz in the role of Wallace Gray. Glenwood White, Roy Atwell, Fred. E. Duff, and Harrison Steadman all had congenial roles, while Laura Nelson Hall gave a pleasing impersonation of Helen Dare. Adventure of Lady Ursula 30-4.

A fine scenic production of Thelma was the offering of the Baldwin-Melville Stock co. at The Prospect 23-28. Lost Twenty-four Hours 30-4.

An Orphan's Prayer was the attraction at the Cleveland Theatre 23-28. Why Girls Leave Home 30-4 will close the season.

The Runaway Girls will be the closing attraction at the Star Theatre 30-4, and Messrs. Drew and Campbell will then devote their entire time to the Colonial Theatre, where they have palatial offices and a popular stock co.

The testimonial benefit to Fred. Brandt, treasurer of Shea's Empire Theatre, at that house 30 promises to be an unusually successful affair.

Manager Max Faetkenhauer is rushing the work on the Euclid Avenue Garden Theatre and expects to open 6.

The Garden Theatre (Haltworth's) will open 6.

Al. Trahearn was in town 23-28 visiting his wife, Jessie Mae Hall, who is playing with the Baldwin-Melville Stock co.

Manhattan Beach opens 30 with Argie's Animal Arena. WILLIAM CRASTON.

## BUFFALO.

Viola Allen, supported by an excellent co., presented Twelfth Night before large and enthusiastic audiences at the Teck May 26-28. Grace Van Studdiford in The Red Feather 30, 31.

Although we have had Rose Melville in Sis Hopkins on several different occasions, the Star Theatre was crowded at every performance week 23. Miss Melville was accorded a royal reception on the opening night. Prominent in the cast are Edward Hume, James McDuff, Louis Morell, Florence Webster, and Elsie Mackay. Week 30, Baldwin-Melville Stock co. in Soldiers of Fortune. The co. included William Farnum, Percy Melden, Marshall Farnum, Messrs. Findlay, Dwyer and Hart, and Lucia Moore.

By far the best attraction of the entire season at the Lyceum was Edward Harrigan in Old Lavender. Mr. Harrigan's presentation of the title-role is worth going a long way to see, and loses none of its charm through long familiarity. The co. is first-class in every particular, and the result is a very good performance. Week 30, Johnstown Flood.

Victor Herbert and his orchestra began a two weeks' engagement 23 in Convention Hall. As Mr. Herbert is a great favorite here, there is no doubt but that his engagement will prove very successful.

James Young, leading man with Viola Allen, delivered a lecture, Defense of Shylock, in the Genesee Hotel 26 before a large and fashionable audience, for the benefit of Fitch Creche. Those who were fortunate enough to hear Mr. Young were greatly pleased and I dare say convinced at the arguments put forth by Mr. Young in endeavoring to vindicate Shylock.

Athletic Field will open 30 with the Kilties as a special attraction. P. T. O'CONNOR.

## MILWAUKEE.

The Thanhouser co. gave an excellent performance of Why Smith Left Home at the Alhambra May 23 before a large audience. Irving Brooks, an old-time member of the co., made a hit as the German Count, and received a most enthusiastic welcome. Edgar Baume as Smith, Albert Brown as Billetdoux, J. Francis Kirke as the Major, and Grace May Lamkin as Mrs. Billetdoux gave clever characterizations, and the balance of the cast, which included Charlotte Parry, helped to make the farce go with a vim. Florence Rockwell and Colin Campbell will make their appearance week of 30-5 in Caprice.

Why Girls Leave Home was another vexed problem that was solved at the Bijou 22, and a large audience bestowed hearty applause upon the play and players. Good work was done by John Webster, Robert Smiley, Gene Gautier, and other members of a large and efficient cast. The James Boys in Missouri will close the season at this popular house 29-4.

Brooke's Band is drawing thousands daily at the Exposition Music Hall. The engagement is proving a huge success, and the immense auditorium is crowded at every concert.

R. C. Chamberlin, the popular comedian of the Thanhouser co., left for St. Louis 24, and will be absent for a month or so.

A daughter was born to Mr. and Mrs. Charles Squires 20. The little lady has already been offered an engagement as leading woman of the "Academy Juvenile co.," Albert Brown, Jr., being the leading man. CLAUDE L. N. NORRIE.

## TOLEDO.

The all star cast, headed by Francis Wilson, sang Erminie twice at the Valentine May 21 to fair houses only. Very little spirit was put into the performance, it seeming to be the duty of the "all star" cast to see who could shirk the most. Mr. Wilson made the usual curtain speech at the evening performance. The week of the 22d was the last of the season for the Empire, and Clark's Runaway Girls played to good business. Their bill was a mixture of extravaganza, burlesque and vaudeville.

C. M. EDSON.

## JERSEY CITY.

The last week of the season at Bijou Theatre May 23-28 was filled by the Black Patti Troubadours to fine business. It is a first-class vaudeville show, with good people doing excellent specialties, all of the best order. The Black Patti was in excellent voice and scored heavily. Her operatic selections, assisted by a well trained chorus, were well rendered. The next season at this house will open early in August.

The Elks have started to build their new club house. WALTER C. SMITH.

## COLUMBUS.

The Empire Theatre Stock co. for the week of May 23 used Mistress Nell. The greatest demands in the interpretation are of course made upon the leading woman, who essays the role of Nell Gwynne, and these Miss Charlotte Deane met adroitly. The other members of the cast contributed competent depictions, as they generally do, providing a satisfactory context for the creation of the leading part.

J. CLARENCE SULLIVAN.

# CORRESPONDENCE

## ALABAMA.

**MOBILE.**—MONROE PARK THEATRE (M. McDermott, mgr.): Infelice and The Country Girl by Marie Dale co. May 15-21; both plays put on in capable manner; well appreciated by large patronage throughout week. Magda and Hearts and Dollars 23-28.==ITEM: Summer opera season at this popular resort will be inaugurated May 30-4 by Thorne-Baker Opera co. The co. numbers about forty. The opening bill is Il Trovatore and The Black Hussar. A number of royalty operas will be produced, which is somewhat of an innovation for an attraction of this kind here, and, judging from the past patronage accorded this house, it is predicted that heavy business will be the rule throughout the engagement, which is for sixteen weeks.

**MONTGOMERY.**—PICKETT SPRINGS CASINO (E. E. Winters, mgr.): Mabel Paige co. May 16-21. Plays: Tennessee's Pardner, Becky Bliss, The Girl from the West; attendance large; plays and specialties gave satisfaction. Albert Taylor co. 23-5.==ITEM: Mabel Paige co. closed their season here 21. Mabel Paige and Mr. Willard will spend Summer here.

## ARKANSAS.

**HOT SPRINGS.**—NEW AUDITORIUM THEATRE (Brigham and Head, mgrs.): Dark May 16-21.==GRAND OPERA HOUSE (Brigham and Head, mgrs.): Franklin Stock co. 21 completed their two weeks engagement to good business; audiences well pleased. Charles J. Taylor co., of Glenwood Park, Little Rock, 15-18.

**LITTLE ROCK.**—GLENWOOD PARK THEATRE (Charles T. Taylor, lessee and mgr.): Brother and Sister May 16-18. Convict and Lady 19-21; good performances and business. To Save Her Honor 23-25. Turn Up 26-28.==MOUNTAIN PARK: Boston Ideal Opera co. 6-18.

**PINE BLUFF.**—FOREST PARK THEATRE (Clarence Philpot, mgr.): Franklin Stock co. May 24-30, opening with His False Step. Lyric Opera co. 6-11. Operas: La Mascotte, Olivette, Bohemian Girl, Said Pasha, Girofle-Girofla, Pinafore, Mikado.

## CALIFORNIA.

**LOS ANGELES.**—MASON OPERA HOUSE (H. C. Wyatt, lessee): Our New Minister May 23-28.==BURBANK THEATRE (Oliver Morosco, lessee): Baker Stock co. 15-21 in The Christian to full houses; co. gave excellent production. Jane 22-28.==GRAND OPERA HOUSE (Clarence Drown, mgr.): Irish melodrama was given 15-20 to regular lovers of this style in way of Shamus O'Brien; attendance fair and the "Gods" pleased. Ulrich Stock co. in Man's Enemy 22-28.==CASINO THEATRE (Wyatt and Morosco, mgrs.): Olympia Opera co. opened an extended engagement 16 in Said Pasha. The co. is quite capable to handle this sort of light opera and gave a very satisfactory performance to splendid attendance. Boccaccio 22-28. D. W. CARLTON.

**SAN JOSE.**—VICTORY THEATRE (S. C. Oppenheimer, mgr.): Rogers Brothers May 17; fine co.; big house. Maude Adams 28. May Howard 29. E. H. Sothern 8. Our New Minister 9.

**SACRAMENTO.** — CLUNIE OPERA HOUSE (Hall and Barton, mgrs.): Four Cohans in Running for Office May 13, 14; crowded houses; fine performances.

## COLORADO.

**PUEBLO.**—GRAND OPERA HOUSE (H. F. Sharpless, mgr.): Maude Adams in The Little Minister pleased capacity May 17. Good business assured for E. H. Sothern 30.

## CONNECTICUT.

**NEW HAVEN.**—HYPERION THEATRE (Shubert Brothers, mgrs.): The Southerners May 19-21 to banner business. The performance was extremely light as to plot and music, but the chorus was large, handsome and artistically gowned, the songs catchy and the principals excellent. Vinie Daly and Ellie Fay scored heavily. Jenie McAce struggled with an impossible role, and Alfred Hart did his best to be amusing. Hyperion Stock co. opened for an indefinite engagement 23. The opening was auspicious, paper having been freely distributed. It is to be regretted that the passes so generously sent out only admitted to the top gallery; it would have been better policy to have given invited guests good seats, especially when the prices were but 25 cents for the best; then, too, it would have been beneficial to the management, in that it would not have antagonized so many old patrons at the start. The Charity Ball was the piece given, and it moved smoothly and was capably cast. Week of 30-4 The Two Orphans.==NEW GRAND OPERA HOUSE (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): The theatre given to the Malley Comedy co. for the benefit of a local hospital for consumptives 25. The house sold out. Same cast presented The Private Secretary as on 19. A large sum was realized.==ITEM: Ellie Fay was the guest of friends while here 19-21.

JANE MARLIN.

**BRIDGEPORT.**—SMITH'S THEATRE (Edward C. Smith, mgr.): A full week of burlesque was offered by Weber's Dainty Duchess May 19-21 and the Crackerjacks 23-25, both of whom succeeded in pleasing everybody. Among Southern Pines was the season's closing attraction 26-30.==ITEMS: Pleasure is greeting the announcement of Manager Poli to install a stock co. in his local playhouse for the warm season, beginning at the close of the regular vaudeville season. —It is announced that at Smith's Theatre carpets and decorations will be renovated during the Summer.

W. P. HOPKINS.

**HARTFORD.**—OPERA HOUSE (Jennings and Graves, mgrs.): Empire Stock co. divided week May 23 with the strong melodrama, The Hand of Man, and the comedy, Utah, both of which were excellently presented and enthusiastically received. The extensive repertoire of this co. as presented by them has received most favorable comment on all sides. They will continue with their productions indefinitely. Parsons' Theatre is closed and will not open until the Fall season begins. A. DUMONT.

**NORWICH.**—BROADWAY THEATRE (Ira W. Jackson, mgr.): Season closed May 19 with Mrs. Wiggs of the Cabbage Patch to very large audience; play made hit. Past season fairly prosperous one.

**WILLIMANTIC.**—LOOMER OPERA HOUSE (John H. Gray, mgr.): Wills Brothers co. May 19-21. Plays: Two Old Cronies, Sweet Sixteen, Atlantic City; fair business and co. Lucier's Minstrels 27.

**WINSTED.**—OPERA HOUSE (J. E. Spaulding, mgr.): Wills' Musical Comedy co. May 23-25, presenting In Atlantic City, Two Old Cronies, Sweet Sixteen; pleased; fair business.

## DELAWARE.

**WILMINGTON.**—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): Howe's Moving Pictures May 30, 31 close season.

## GEORGIA.

**MACON.**—CRUMP'S PARK CASINO (Bruce Conquer, mgr.): Boston Ideal Opera co. May 9-21 closed successful two weeks' engagement, presenting La Mascotte, Girofle-Girofla, Olivette, Said Pasha, and Mikado. Vaudeville 23-28.

**THOMASVILLE.**—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): Rip Van Winkle (local) May 19; large pleased audience.

## IDAHO.

**BOISE CITY.**—COLUMBIA THEATRE (James A. Pinney, mgr.): Margarita Fischer co. opened May 15 in Love and Friendship; good acting and play; opened 19 with English version of Charley's Aunt; well played by an evenly balanced co.; deserved better patronage. Eagles' benefit 22, The Indian.==ITEM: The Riverside Park co. are building a $5,000 playhouse on their grounds that will be opened on Decoration Day (30) by the Fischer co.

**WALLACE.**—MASONIC TEMPLE (M. J. Flohr, mgr.): McFadden's Flats May 24.

## ILLINOIS.

**JACKSONVILLE.**—GRAND OPERA HOUSE (G. W. Chatterton, lessee; G. W. Chatterton, Jr., res. mgr.): Gibney-Weed co. May 23-28; good co. and business. Plays: The Black Flag, Shadow Detective, Down in Maine, Prince of Liars, The Country Girl, The World Against Him.==ITEM: The Grand has been sold by Dr. W. A. Gray to Kansas parties for $100,000. Mr. Chatterton's lease will not be affected. The improvements during the Summer will be made under Mr. Chatterton's direction and will amount to several thousands.

**QUINCY.**—EMPIRE THEATRE (Chamberlain, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Motley Stock co. May 15-22; very large and highly pleased audiences; excellent satisfaction. Plays: In Dixie Land, A Woman's Way, Michael Strogoff, The Game of Life, On Circus Day, Antony and Cleopatra, The Romance of a Gipsy Queen, Little Miss Military, The Fatal Likeness, Beyond Pardon (local) 24. Hearts and Diamonds (local) 26.

**SPRINGFIELD.**—CHATTERTONS OPERA HOUSE (George W. Chatterton, mgr.): A Country Girl May 21; excellent co.; fair audiences highly pleased. Burrill Comedy co. 16-22; fair co. and business. Plays: The Octoroon, Rose Garland, Queen of the Night, My Mother-in-Law, The World Against Her, Saved from the Sea, The Maid and the Mummy 27.

**DECATUR.**—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): Guy Stock co. May 16-21; co. good; fair attendance. Plays: My Jim, Brand of Cain, In the Shadow of a Crime, Slaves of Russia, Wicked London, Papa's Boy, Irish-American Cousin. Dodge and Bowman Vaudeville co. 22-24 opened to good house.

**KEWANEE.**—McCLURE'S OPERA HOUSE (C. C. Rowley, mgr.): William Owens, two performances in The Lady of Lyons May 28; fair and well pleased audiences. A Royal Slave 30 delighted fair audience; closes season.

**ROCKFORD.**—GRAND OPERA HOUSE (George B. Peck, mgr.): Clark Stock co. May 16-22; large business. Plays: Yorkshire Folks, Idaho, The Silent Slave, A Man of Leisure, The Country Judge.

**STREATOR.**—PLUMB OPERA HOUSE (J. E. Williams, mgr.): William Owen in The Lady of Lyons May 17; large audience; well pleased; season closed.

**OLNEY.**—HYATT'S OPERA HOUSE (A. Horrall, mgr.): Season closed May 19 with A Royal Slave; good attraction; fair business.

**JOLIET.**—THEATRE (William H. Hulshizer, mgr.): Over Niagar Falls May 22; good co. and business. Kersands' Minstrels 28. The Flints 29-4.

**MORRISON.**—AUDITORIUM (Lewis and Skelly, mgrs.): Chicago Tramp May 17; good house; tramp performance in every way; closes season.

**STERLING.** ACADEMY OF MUSIC (M. C. Ward, mgr.): A Chicago Tramp May 18 pleased big house.

**PEORIA.** THE GRAND (Chamberlin Harrington and Co., mgrs.): A Royal Slave May 22; excellent co.; good house. The Maid and the Mummy 28.

## INDIANA.

**GOSHEN.** IRWIN OPERA HOUSE (F. J. Irwin, mgr.): Season here closed.==ITEM: Daniel A. and Harry M. Sander, George Hay and David W. Noble, local capitalists, have purchased a site at 210-218 South Main Street, 110 x 165 feet, for $12,200, on which they announce they will erect a three-story business and office structure, including a modern ground floor theatre, with a seating capacity of 1,000, at an estimated cost of $65,000. The theatre will be ready for occupancy early in the Fall of 1905. The opera house now in use here was built in 1877-78, and is on the second floor. The projectors of the new theatre are now in conference with architects as to plans. Contracts will be let during the Winter. Goshen has a population of 11,000, and draws by means of interurban railway connections from double that number of inhabitants.

**SOUTH BEND.** OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Rucker co. May 9-14. Imperial Marine Band of Germany 16 delighted packed house. Mrs. Fiske in Hedda Gabler 20.==AUDITORIUM (Harry G. Sommers, mgr.): Viola Allen in Twelfth Night 11 to big house; pleased. Rucker co. 16-21.==ITEM: Springbrook Park Casino, after having been closed three years on account of trouble between the Indiana Ry. Co. and the City Council over issuing of transfers, was reopened May 22 to capacity, under management of Harry G. Sommers of New York. An excellent bill was presented, and the season promises to be a record breaker.

**HUNTINGTON.** HARTER'S OPERA HOUSE (Ed Harter, mgr.): Over Niagara Falls May 23; small business; excellent satisfaction; one of best attractions this season. Closes regular season and is probably last theatrical performance that will be given in old Opera House. New Huntington Theatre will be completed and opened early in the Fall.

**LA PORTE.** HALL'S OPERA HOUSE (W. J. Hall, mgr.): Clark Stock co. May 30-4 will close season.==ITEM: Summer vaudeville will open at the Bluff Side Pavilion 12 under management of W. J. Hall and will continue through the Summer.

**MUNCIE.**—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): Apollo Club Concert (local) May 16; afternoon assisted by Madame Schumann-Heink; evening assisted by William Green; both performances delighted large houses.

**RUSHVILLE.**—Crescent Comedy co. (under canvas) presented A Race for Congress, A Hoosier Boy, Wanted a Husband; My Uncle from New York, A Cheerful Liar, Jesse James, Sunset Mines May 16-21; good business.

**HAMMOND.** TOWLE OPERA HOUSE (James Wingfield, mgr.): The Eleventh Hour May 22 pleased fair house. Al. H. Wilson in A Prince of Tatters 29.

**WASHINGTON.**—SPINK'S OPERA HOUSE (Frank Green, mgr.): Butlers (hypnotists) May 16-21 delighted large audiences; performances very clever.

**RICHMOND.** GENNETT THEATRE (O. G. Murray, mgr.): The Tenderfoot May 20 pleased capacity.

## INDIAN TERRITORY.

**SOUTH M'ALESTER.**—LANGSDALE OPERA HOUSE (E. W. Chadwell, mgr.): North Brothers' Comedy co. May 14-19; good co.; fair houses. Alice in Wonderland (local) 27, 28.

**CADDO.**—NEW OPERA HOUSE (Amos K. Bass, mgr.): Romeo and Juliet May 18 canceled on account of bad reports.

**DURANT.**—WILSON OPERA HOUSE (J. L. Wilson, mgr.): Romeo and Juliet May 17; good house; fair co. Stafford Minstrels (under canvas) 25.

## IOWA.

**IOWA FALLS.** — METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): North Brothers Comedians May 16-21; fair business; excellent satisfaction. Plays: The Little Princess, The Colonel, Hand of Man, Utah, East Lynne, My Irish American Cousin, The Struggle for Gold.==ITEMS: Miss Alice V. Hamilton, of the North Brothers' Comedians, was out of the cast during the co.'s engagement here, owing to a severe attack of tonsilitis.—The students of Coe College at Cedar Rapids are rehearsing My Friend from India for early presentation in several towns of Iowa.—The Humane Society of Des Moines will present as a benefit 3-4 a production of Janice Meredith, with a cast of forty people.—During the Saginaw, Mich., engagement of the Howard-Dorset co. friends entertained Miss Grace Baird and John Bessey, who were former residents of Sioux City, the whole co. attending the after-theatre supper given in honor of this couple.—Colonel George Hamilton, who is well known in the profession, is manager of the Egyptian Theatre at the St. Louis Exposition.—A benefit for Sherrie Mathews, who is critically ill in Chicago, was given at Cleveland's Theatre 26.

FRANK E. FOSTER.

**OTTUMWA.**—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): May Musical Festival (local), assisted by Chicago Symphony Orchestra, May 24-26. An American Gentleman (local) 3.==ITEM: Caldwells' Park opened 22 under most auspicious circumstances; more attractions added this year; vaudeville one of features; Fifty-fourth Regiment Band still great drawing card.

**BURLINGTON.**—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Although season is closed, house was reopened for week's engagement to the Gibney-Weed co. May 16-21; fairly good business. Plays: Black Flag, Down in Maine, The Shadow Detective, Parish Priest; work of a superior order was done by Miss Gibney and Harry L. Schroeder. House now closed for season.

**DES MOINES.**—GRAND OPERA HOUSE (Foster Amusement co., mgrs.): Blue Ribbon Minstrel Girls May 19-21; big business; good co. Moonshiner's Daughter 23-25; good business; strong co.; closes season.

**DUBUQUE.**—GRAND OPERA HOUSE (William T. Rochl, mgr.): Kersands' Minstrels May 25. Choral Club (local) 26. Dainty Paree 28. American Stock co. 30-4. Van Dyke-Eaton co. 6.

**FORT MADISON.**—EBINGER GRAND (C. H. Salisbury, mgr.): Lady of Lyons May 23; poor business; good performance.

**SPENCER.**—GRAND OPERA HOUSE (Ackley Hubbard, mgr.): William Owen in The Lady of Lyons 3. National Carnival co. 14-18.

**CHEROKEE.**—GRAND OPERA HOUSE (M. E. Robertson, mgr.): Local High School in Spanish Gipsy to S. R. O. May 20. William Owen 1.

**CEDAR RAPIDS.**—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): Van Dyke co. May 16-28; pleasing large audiences; closes season.

**PERRY.**—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Reunited (local) May 27. Jephthah's Daughter (local) 2.

**COUNCIL BLUFFS.**—NEW THEATRE (A. B. Beall, mgr.): Dainty Paree Burlesquers May 25.

## KANSAS.

**PITTSBURG.**—LA BELLE OPERA HOUSE (W. W. Bell, mgr.): Lorraine Buchanan co. May 16-21. Plays: Billionaire, A Woman's Wit, Two Orphans, Three of a Kind, Creole's Revenge, A Struggle for Gold; large houses well pleased; closes season.

**IOLA.**—GRAND THEATRE (C. H. Wheaton, mgr.): Thelma May 20 pleased good house. Stock co. opens 23.

**LAWRENCE.**—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Harry Carson Clarke in His Absent Boy coming.

**GREAT BEND.**—WILNERS OPERA HOUSE (J. F. Lewis, mgr.): Lillian Mason co. (return) May 21 in Camille to S. R. O.; excellent performance.

**WINFIELD.**—GRAND OPERA HOUSE (Ed R. Byers, mgr.): Harry Corson Clark in His Absent Boy May 16; poor business; co. good.

## KENTUCKY.

**MAYSVILLE.**—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.; J. L. Hamilton, bus. mgr.): Brahm Van Den Berg (piano recital) May 23; excellent; large and appreciative audience.

**BOWLING GREEN.** — POTTER'S OPERA HOUSE (J. M. Robertson, mgr.): Elks' Minstrels May 20; decided success; S. R. O.

## MAINE.

**BATH.**—COLUMBIA THEATRE (Oliver Moses, mgr.): George Sidney in Busy Izzy May 20; musical comedy treat of season; production finely put on in every way and delighted fair audience. Alvin Joslin 21; fair performance; small house. Season closed with George F. Hall in The Ragged Hero 23; good co. and performance; small house.==ITEMS: One hundred and twenty-two performances have been given during season. This Summer several improvements will be made, including an asbestos curtain and extra fire exits.—William Holbrook arrived home last week, the season having closed with Culhane, Chace and Weston's Minstrels.—Merrymeeting Park (Brunswick) will open about 11.

**BANGOR.**—OPERA HOUSE (F. A. Owen, mgr.): Busy Izzy presented by first-class co. delighted capacity audience May 18. Garside, Condit and Mack closed 16-21 (except 18) to fair business, having presented Forgiven, A Man of Mystery, How Women Love, Prince and Peasant, Deadwood Dick, Race for a Wife, Michael Strogoff, Resurrection. Renfrow's Pathfinders opened 23-28 to S. R. O.; co. good and performance enjoyable. Wills Comedy co. 30-1 cancelled.==CITY HALL, OLDTOWN (Woodman and Jordan, mgrs.): Garside, Condit and Mack opened 23-25 to good house. Powers Stock co. 6-7. Katharine Rober 20-25.

**ROCKLAND.**—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Parada (local) 16-21 opened to a packed house; excellent performance; business large balance week. A Ragged Hero 23; S. R. O.; good co. and performance. Looping the Loop 30; season closes.==ITEMS: The Farwell will undergo several important changes during Summer. Past season one of best during present management.—Suzanne Perry of this city joins Peaks Island Stock June 17.

**BRUNSWICK.**—TOWN HALL (James F. Snow, booking mgr.): Looping the Loop 19; excellent performance; pleased fair audience; bad weather. Snowball 30.==ITEMS: Merrymeeting Park will open for season June 13, under the management of the Lewiston, Brunswick and Bath Street Railway as before, with M. H. Blackwell as acting manager, and attractions will be booked through the James W. Gorman Amusement Agency.

**LUBEC.**—THEATRE (Wilbor A. Shea, mgr.): Looping the Loop pleased large audience May 25.==ITEM: This house is to be entirely renovated throughout and brought up to date in every particular. Date of reopening is fixed for Monday, 13.

**CALAIS.**—THEATRE (Wilbor A. Shea, mgr.): Looping the Loop May 26; crowded house; utmost satisfaction given. Renfrow's Pathfinders 30 for two weeks.

**BELFAST.**—OPERA HOUSE (W. J. Clifford, mgr.): Rogers Brothers May 23; business better than the performance. Looping the Loop 31.

**MACHIAS.**—THEATRE (Wilbor A. Shea, mgr.): Looping the Loop May 27; entire satisfaction to big house.

**EASTPORT.**—THEATRE (Wilbor A. Shea, mgr.): Looping the Loop May 24 pleased capacity. Minstrels (local) 27.

## MASSACHUSETTS.

**NORTH ADAMS.**—EMPIRE THEATRE (James P. Sullivan, mgr.): Mrs. Wiggs of the Cabbage Patch May 25; one of pleasing attractions of season; closed season.==ITEMS: Pawnee Bill's Wild West is booked for early June.—The cantata, The Rose Maiden, will be given by the choir of the Baptist Church 6, assisted by a couple of New York artists.—The Theatrical Stage Mechanics' Union is arranging for the annual benefit. The attraction has not yet been secured. —Old Home week will be observed in North Adams during the early part of September. Something in the way of a street fair is planned.

THOMAS A. HAGGERTY.

**SALEM.**—THEATRE (Harry Reed, mgr.): Candida May 25 pleased very good audience.==MECHANICS' HALL (Harry C. Stanley, mgr.): This hall is to open 30 for a week or more with a very promising stock co., with Izetta Jewell and Edward Archer to play leads. Others in the co. are: Pauline Geary, a Salem girl; Frank Farrington, Charles Koch, Walter Lewis, Fern Foster, and others. Their opening bill is to be Charity Ball. The new seats at the hall are now completed and are a most welcome improvement.

**WEBSTER.** MUSIC HALL (Charles H. Whitney, res. mgr.): Lucier's Minstrels (under canvas) May 21; overflowing business; satisfactory performance. Welsh Brothers' circus 31.

**HOLYOKE.** OPERA HOUSE (B. L. Potter, mgr.): Mrs. Wiggs of the Cabbage Patch May 23; good co.; fine business. THE EMPIRE (T. F. Murray, mgr.): Cracker Jacks 27.

**WORCESTER.** THEATRE (W. A. Downe, res. mgr.): Hunter-Bradford Stock co. May 23-28; excellent production of The Magistrate; good business. A Bachelor's Romance 30-4.

**FALL RIVER.** ACADEMY OF MUSIC (W. J. Wiley, mgr.): Arnold Daly in Candida May 31 closed season.

## MICHIGAN.

**CADILLAC.**—THE CADILLAC (C. E. Russell, mgr.): Midnight Express May 20; topheavy house; poor play and co. Old Arkansaw 24; good business, satisfaction. Two Orphans 27 canceled. Legally Dead 30. Midnight Flyer 10. Ingersal and Haggerty 13-15.==ITEM: The Midnight Express co. disbanded here. Most of members have joined Summer stock.

**BATTLE CREEK.** POST THEATRE (E. R. Smith, mgr.): May Festival (local) 18-19, assisted by Theodore Thomas' Orchestra and Mme. Schumann Heink; highly delighted fine audiences, as many from outside cities attending; fine success. Charles B. Hanford in Taming of the Shrew 20 pleased light house.

**HANCOCK.** KERREDGE THEATRE (Ray Kerredge, mgr.): Al. Wilson in Prince of Tatters May 11; large house; pleased. Otis Skinner in The Harvester 19; large house; numerous curtain calls. Little Homestead 23; small house. Field's Minstrels 24; big house.

**CALUMET.** THEATRE (J. D. Cuddihy, mgr.): Al. Wilson in The Prince of Tatters May 16 pleased. S. R. O. Otis Skinner in The Harvester 20; good performance; pleased S. R. O. Field's Minstrels to packed house; highly pleased. The Game Keeper 4. Florence Stone 8, 9.

**MARQUETTE.**—OPERA HOUSE (A. F. Koch, mgr.): Two Orphans May 18 canceled. Little Homestead 18; fair co. and business. Field's Minstrels. As You Like It 2. Legally Dead 10. Gaskill Stock co. 27-July 2.

**TRAVERSE CITY.**—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgrs.):

Arkansaw May 21; fair house; pleased. Wilbur-Higby co. 26-28 canceled. Legally Dead 1 canceled. Gaskell Stock co. 6-11. Midnight Flyer 24.

**ANN ARBOR.**—ATHENS THEATRE (Dean M. Seabott, mgr.): Maynard's American Dramatic co. May 16-21; good co.; fair business. W. of M. Comedy Club 23 pleased full house. High School Comedy Club 27; Mrs. Fiske 1.

**COLDWATER.**—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Charles B. Hanford in The Taming of the Shrew pleased large audience May 23. Cora Van Tassell in Camille and The Black Crag 30-31. Henderson Stock co. 6-11.

**GRAND RAPIDS.**—POWERS (W. T. Ledeboer, mgr.): Charles B. Hanford in Taming of the Shrew May 21; fair business; pleased. Bowser-Craven co. opened 30 for Summer engagement.==MAJESTIC (L. Delamarter, mgr.): Mrs. Fiske in Hedda Gabler 31.

**ST. JOHNS.**—THE ALLISON (O. L. Elsler, mgr.): Joshua Simpkins May 19 pleased; fair business. The Shannons in Legally Dead 21; good house; excellent satisfaction. Ed. Anderson's Midnight Flyer 25. Peck's Bad Boy 31 canceled.

**BENTON HARBOR.**—BELL OPERA HOUSE (Fred. Felton, mgr.): To Die at Dawn May 28.==ITEM: Mr. and Mrs. Jackson Nicholson (Mabel Bernard), of Doughty and Nicholson's Faust co., have arrived to spend the Summer.

**IRON MOUNTAIN.**—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): A Prince of Tatters, May 19; good attraction; fair house. The Little Homstead 25. As You Like It 27.

**LANSING.**—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Happy Hooligan May 12; fair business. Francis Wilson Opera co. 19 closed house for season; good co. and business.

**MANISTEE.**—RAMSDELL THEATRE (Charles M. Southwell, mgr.): Fred Raymond's Old Arkansaw May 20; good performance and business. Joshua Simpkins 26. Field's Minstrels 28.

**ADRIAN.**—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Midnight Flyer 2, 3. Rentfrow's Jolly Pathfinders 5-7. The Flints 13-18.

**PETOSKEY.**—GRAND OPERA HOUSE (Willard F. Hopkins, mgr.): Two Orphans May 24 canceled. Field's Minstrels 27. Old Arkansaw 30.

**TECUMSEH.**—NEW BRADLEY (J. J. Orr, local mgr.): Midnight Flyer May 13 to fair house. Charles B. Hanford 24. Rentfrow Comedy co. 2-4.

**OWOSSO.**—OPERA HOUSE (Rant Parshall, mgr.): Joshua Simpkins co. May 20; light business; poor co. To Die at Dawn 26. A Midnight Flyer 6.

## MINNESOTA.

**FARIBAULT.**—OPERA HOUSE (Ward and Arthur, mgrs.): Girard Stock co. opened Summer season May 23 in My Jim; S. R. O.; people turned away; very good stock co.; played appreciative audience. Plays to follow: Belle of Richmond, The Fatal Card, Heart of Kentucky, Dr. Jekyll and Mr. Hyde, A Study in Scarlet.==ITEM: W. M. Sanford, general manager of Dick Ferris' attractions, was in the city during the week, also C. A. Shuman, of the Standard Printing Co., St. Paul.

**CROOKSTON.**—OPERA HOUSE (C. P. Walker, mgr.): Beggar Prince Opera co. May 16-18; fair co. and business; operas: Fra Diavolo, The Mikado, Olivette. Game Keeper 21; good co.; fair house.

**WINONA.**—OPERA HOUSE (O. F. Burlingame, mgr.): Martin's U. T. C. May 26. Isabel Irving in The Crisis 2.

**BRAINERD.**—OPERA HOUSE (C. P. Walker, mgr.): Field's Minstrels May 18; good house and performance. Game Keeper 23; fair house and co.

**MANKATO.**—THEATRE (Beall and Bear, lessees; C. H. Griebel, Jr., mgr.): Pabst's German Theatre co. of Milwaukee 12, 13.

**FERGUS FALLS.**—LYCEUM THEATRE (W. R. Smith, mgr.): Willis Stock co. May 12-14 in Roanoke, A Dangerous Game, Idaho; fair co.; small houses.

**ROCHESTER.**—METROPOLITAN THEATRE (J. E. Reid, mgr.): Girard Theatre Stock co. May 30-5.

## MISSISSIPPI.

**BROOKHAVEN.**—HEUCK'S OPERA HOUSE (C. Heuck, mgr.): Payton Sisters May 16-18. Plays: The Planter's Wife, In the Land of the Czar, A Soldier's Honor, Sleeping Beauty; good co.; pleased capacity.==ITEM: Co. played to capacity notwithstanding the commencement exercises of the public school and Whitworth College.

**COLUMBUS.**—OPERA HOUSE (Humphris and Humphris, mgrs.): Little Red Riding Hood (local) May 20.; S. R. O.. Boston Ideal Opera co. 23-28.

**NATCHEZ.**—BAKER-GRAND (Clark and Gardener, mgrs.): Rapides Stock co. May 6-11. Boston Lyric Stock co. 20-25.

## MISSOURI.

**JOPLIN.**—NEW CLUB THEATRE (Crawford, Zehrung and Philley, lessees): Thelma May 22 pleased topheavy house; season closed.==GRAND FALLS PARK THEATRE (Charles E. Hodkins, mgr.): Brecken ridge Stock co. opened season 22 to packed houses; good co.; excellent specialties.

**MEXICO.**—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): Kingsby-Russell co. 13-18.

## MONTANA.

**BUTTE.**—BROADWAY THEATRE (Dick P. Sutton, mgr.): Girl from Dixie May 22, 23. McFadden's Flats 26, 27. Rogers Brothers 29, 30. Four Cohans 3, 4. Richard Mansfield 9. Richard and Pringle's Minstrels 27. E. H. Sothern July 13.

**MISSOURI.**—UNION OPERA HOUSE (Austin H. Hartley, mgr.): McFadden's Row of Flats May 25 closes season.

**HELENA.**—THEATRE (F. W. Agatz, mgr.): Girl from Dixie May 24.

## NEBRASKA.

**LINCOLN.**—THE OLIVER (Zehrung and Crawford, mgrs.): Philharmonic Orchestra (local) May 17. Georgia Minstrels 23. Dainty Paree co. 24. Fulton Stock co., repertoire co., controlled by Fulton Brothers, of Beatrice, Neb., open Summer engagement 25; eight performances a week; 10, 15, 25 cents will prevail.

**NORTH PLATTE.**—LLOYD OPERA HOUSE (Charles Stump, mgr.): Georgia Minstrels May 16; large house; good performance. Hemstreet (hypnotist) 20, 21; pleased small audiences.

**KEARNEY.**—OPERA HOUSE (R. L. Napper, mgr.): Georgia Minstrels May 17; good house; pleased. Hemstreet (hypnotist) 18, 19; light business.

**CENTRAL CITY.**—GRAND (H. E. Glatfelter, mgr.): Richard and Pringle's Georgia Minstrels May 18; good house; splendid performance.

**GRAND ISLAND.**—BARTENBACH'S OPERA HOUSE (Henry Bartenbach, mgr.): Richard and Pringle's Minstrels May 27 close season.

**HASTINGS.**—KERR OPERA HOUSE (George Stevenson, mgr.): Professor Hemstreet (mind reader) May 16, 17; very poor business.

## NEW HAMPSHIRE.

**CONCORD.**—WHITE'S OPERA HOUSE (B. C. White, mgr.): Klark Urban co. opened May 23-28 in The Gambler's Child to large and pleased audience. Other plays: Sealed Lips, Across the Desert, A Web of Fate, A Country Kid, In Wyoming, The Stolen Wife.

**PORTSMOUTH.**—MUSIC HALL (F. W. Hartford, mgr.): Great Rogers, mystigogul. May 23-25 opened to extremely light business and closed 24; closed season.

## NEW JERSEY.

**TRENTON.**—TAYLOR OPERA HOUSE (A. H. Simonds, mgr.): Hi Henry's Minstrels May 23 pleased fair audience; closed season.==STATE STREET THEATRE (I. C. Mishler, mgr.): Katharine Roberts' season closed 21 with Sapho; business during week fair. Heiress of Ardenmore (local) 23 was admirably rendered. Howes' Moving Pictures 26-28 closed season. ALBERT C. D. WILSON.

**RED BANK.**—OPERA HOUSE (Charles E. Nieman, mgr.): Hi Henry's Minstrels May 27.==ITEM: Charles K. Champlin, of the Champlin Stock co., is home here, having closed a very successful season.

**ASBURY PARK.**—PARK OPERA HOUSE (H. Garretty, mgr.): Hi Henry Minstrels May 25; matinee, light business; evening, good house; good co.

## NEW YORK.

**ALBANY.**—EMPIRE THEATRE (H. R. Jacobs, mgr.): It was the intention of the Mordant-Humphrey co. to present Under Two Flags May 16-18, but it proved such a success that it was continued till 21. Camille was the bill 23-25, and at the matinee 24 the ladies were presented with a photo of Mr. Truesdell. A Rough Rider's Romance 26-28. Maneuvres of Jane 30-1.== HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): The Kingdon-Courtenay co. opened their Summer engagement May 23 in A Prisoner of Zenda to an audience of over 2,000. Society was there in full bloom, and the foyer and auditorium were fragrant with the numerous floral tributes which were handed over the footlights to the favorites as they appeared. They were greeted with hearty applause, and the strangers soon felt that they were among friends. Cowboy and Lady 30-5.==PROCTOR'S (F. F. Proctor, mgr.): Howard Graham, res. mgr.): Proctor Stock co. continued Camille to good business to 21, and for week opening 23 Champagne and Oysters were served. It proved a delightful bill of fare and many partook of it. When We Were Twenty-one 30, with William Morris, H. D. Hawley, and Theodore Hamilton in the cast.==ITEM: During the engagement of Under Two Flags at the Empire the horse which Ola Humphrey was riding slipped and fell, throwing her off, causing her to be quite lame. Although suffering much pain she pluckily continued to play, and is still as active as circumstances will permit. CHARLES N. PHELPS.

**SYRACUSE.**—WIETING OPERA HOUSE (J. L. Kerr, mgr.): The Runaways attracted large house May 20. Red Feather to good house 21. W. C. McCarthy, of this city, who has been second comedian of the co., assumed J. E. Sullivan's part and was highly successful.==GRAND OPERA HOUSE (C. H. PLUMMER, mgr.): Walker Whiteside, supported by the stock co., presented We Are King in an excellent manner to good business 23-28. Heart and Sword 30-4. ==BASTABLE THEATRE (H. A. Hurtig, mgr.): Stock co. in When We Were Twenty-One gave good performances to large audiences 23-28. Christopher, Jr., 30-4.==ITEMS: William Corliss and W. H. Kohule have been engaged as comedians for season of Summer opera at Valley Theatre, which opens 20. Whitney Bennington has also been engaged for musical director.—The star stock system is to be continued at the Grand. Elita Proctor Otis, Robert Downing, S. Miller Kent and Walter Perkins follow Walker Whiteside.—Jules Hurtig, of Hurtig and Seamon, was in town 20.—James J. Neville, a well-known local newspaper man, has been engaged to go ahead of the Kilties Band in their coming tour of the world.—W. J. Kelly, leading man of the Davis-Boyle Stock co. at the Grand, joins Henrietta Crosman 6.
EDWARD A. BRIDGMAN.

**ELMIRA.**—RORICK'S GLEN THEATRE (Herbert Salinger, mgr.): Father Mathew Minstrels May 23-28; capacity business; excellent performances. Worthy of special mention was work of John J. Finnell, Bill Blaisdell, Myles G. Kelly, George Bambury, Robert Perch, Robert F. Walsh, Josef Samuels, Fred B. Smith, and the double sextette. William Josh Daly's Minstrels 30-4. Manhattan Opera co. 6—Indefinite. ==ITEMS: Leon H. Lempert, of Rochester, architect of the new Lyceum Theatre, conferred with Col. D. C. Robinson, owner of the property, May 24, regarding plans for the edifice. It is expected that building operations will be commenced shortly and that the house will be ready for occupany Oct. 1. It is to be of a Moorish style of architecture with a seating capacity of 1,700.—A well-known theatrical firm of New York city is conferring with local capitalists regarding the building of a new theatre to replace the Auditorium, recently destroyed by fire.—Don W. Skanson, recently of the business staff of the Lyceum, has accepted a similar position at Rorick's.
J. MAXWELL BEERS.

**ROCHESTER.**—NATIONAL THEATRE (Max Hurtig, mgr.): Love Finds the Way was presented by stock co. to large audiences May 23-28. Jessie Bonstelle made an admirable Madeline, and was ably supported by Paul McAllister as Dr. Lee. The Sword of the King 30-4.==BAKER THEATRE (John E. Boyle, mgr.): The new departure to the stock-star season has evidently met approval of our amusement goers, as big houses greeted S. Miller Kent supported by Davis-Boyle Stock co. 23-28 in The Cowboy and the Lady; play produced with carefully prepared stage accessories; stock co. rendered efficient aid in bringing out all strong dramatic points. Fighting Bob 30-4.==COOK OPERA HOUSE (W. B. McCallum, mgr.): The Prisoner of Zenda attracted fine houses 23-28. The stock co. is to be commended for their uniform good work. Davy Crockett 30-4.==LYCEUM THEATRE (M. E. Wolff, mgr.): Summer stock season 30-4, when The Liars will be presented as the opening attraction. J. W. CARRUTHERS.

**SCHENECTADY.**—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Regular season closed with Wizard of Oz (return) May 20; pleased big house; co. ordinary. Special engagement of Viola Allen in Twelfth Night 10.==ITEMS: Manager Benedict will shortly leave for the Adirondacks on a fishing trip, and upon his return some important changes and improvements will be made in the theatre, which will be opened in August, as usual.—During the Summer, Treasurer McDonald expects to spend some time at St. Louis.—Manager Benedict attended the meeting of the New York States Billposters' Association, which was held at Rochester.
GEORGE C. MOON.

**POUGHKEEPSIE.**—COLLINGWOOD OPERA HOUSE (E. B. Sweet, mgr.): Clara Turner co. May 16-21 closed with The Price of Sin, Why Men Tempt Women, The Queen of the Arena, The Tide of Life, Miss Sherlock Holmes, Her Sweetest Sin; fair business. Ben Greet's co. in Much Ado About Nothing 23 (benefit Vassar College Endowment Fund) attracted large and brilliant audience; good performance. The Runaways 28. Chauncey Olcott 1.==ITEM: Ben Greet's Woodland Players gave an open air performance of As You Like It 23 also for the benefit of the Vassar College Endowment Fund, that was well attended. The Fund will clear about $800 on the two performances.

**SARATOGA SPRINGS.**—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): National Stock co. closed May 16-21 to fair business. Plays last half of week: Trapped by Treachery, For Love's Sake, The Hoboken Tragedy; specialties good. Chauncey Olcott 31 closes regular season. Pink Dominoes changed from 7 to 14. Laura Elwyn co. 6-12.==ITEM: Sherlock Sisters have replaced the old curtain which has been used in the Town Hall Theatre for the past thirty years with a new handsome and modren one.

**WHITEHALL.**—MUSIC HALL (Henry C. Jillson, mgr.): Loryn Elwyn co. May 26 in A Cavalier of France; good co.; big business. National Stock co. 29-4.==ITEM: Loryn Elwyn co. played at Whitehall one night 26 on account of The Runaways showing at Empire Thursday night, where they were playing week stand.

**GLENS FALLS.**—EMPIRE THEATRE (J. A. Holden, mgr.): Lorne Elwyn Stock co. May 23-28 (except 26) opened to S. R. O. Plays: Cross Roads of Crime, The Fatal Likeness, Resurrection; co and specialties good. Runaways 26. Chauncey Olcott 30. Francis Wilson 6, Viola Allen 9 closes season.

**PEEKSKILL.**—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Local season closed May 20 with Mrs. Leslie Carter in Du Barry; large and stylish audience; performance as whole was disappointment to large portion of audience, who had already seen play in New York.

**GLOVERSVILLE.**—DARLING THEATRE (Will E. Gant, mgr.): The Runaways May 23, with Arthur Dunn, pleased good audience. National Stock co. opened 24-28 to fair business. Plays first half of week: The Inside Track, For Love's Sake, The Fortunes of a Waif; co. very satisfactory.

**TROY.** LYCEUM THEATRE (Burns Gillam, mgr.): Mortimer Snow Stock co. in A Celebrated Case and Leah the Forsaken May 23-25 drew increasingly large audiences. An Actor's Romance 26-28. Held by the Enemy 30-4.

**PALMYRA.**—OPERA HOUSE (H. L. Averill, mgr.): Palmyra Military Band Minstrels (local) May 20, 21; big houses; good productions; closes season.==ITEM: The Military Band Minstrels will be produced in Macedon 28 and in Marion Memorial Day.

**OSWEGO.**—RICHARDSON THEATRE (J. A. Wallace, mgr.): Wizard of Oz No. 2 co. May 19; well pleased largest business of season.==ITEM: Milt Crandall's Vaudeville Tent Show 23-28.

**NEWBURGH.**—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Mrs. Leslie Carter in Du Barry May 19; good house; excellent performance. Francis Wilson in Erminie 7.

**GENEVA.** SMITH OPERA HOUSE (F. K. Hardison, mgr.): Hobart College Paint and Powder Club 13.

**BINGHAMTON.** STONE OPERA HOUSE (J. P. E. Clark, mgr.): Sign of the Cross May 21; fair business. Mrs. Fiske 4.

**COHOES.**—OPERA HOUSE (E. C. Game, mgr.): Season closed May 27 with The Runaways to good business.

**KINGSTON.** OPERA HOUSE (C. V. Du Bois, mgr.): Wizard of Oz May 21 closed season; large and fashionable audience; co. excellent.

**JOHNSTOWN.** GRAND OPERA HOUSE (J. A. Colin, mgr.): National Stock co. May 23; good co. and business.

**GRANVILLE.** PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Chamberlin Stock co. May 23-28 opened to good business.

**NIAGARA FALLS.**—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Victor Herbert's Concert May 29. The Red Feather 30.

## NORTH DAKOTA.

**FARGO.** OPERA HOUSE (C. P. Walker, mgr.): Willis Stock co. May 17-21, poor co. and business. Plays: Roanoke, A Dangerous Game, An Artful Dodger, Idaho, A Daughter of Satan. Girl from Dixie 27. The Princess Chic 1. Rogers Brothers in London 2. Four Cohans in Running for Office 9. Richard Mansfield 10.

**GRAND FORKS.** METROPOLITAN THEATRE (C. P. Walker, mgr.): The Game Keeper attracted light house May 20; performance below average. Willis Stock co. 23-28. Mahara's Minstrels 30. Blanche Hunter and local talent in concert 2.

**MANDAN.** OPERA HOUSE (Kennelly, mgr.): Season closed with fine presentation of Richard III by Charles B. Hanford; full house; theatre train from Bismarck.

**GRAFTON.** GRAND OPERA HOUSE (H. L. Hausseman, mgr.): Thomas J. Smith in The Game Keeper May 19; light house; co. well received.

## OHIO.

**NILES.**—VERBECK THEATRE (George H. Verbeck, gen. mgr.; W. G. Cameron, local mgr.): Great Pauline May 16-21; excellent co.; good instructive and scientific performances to poor houses. Merry Milk Maids (local) 3. Little Red Riding Hood (local) 9.==ITEM: The Verbeck Theatre closes for the season, having given eighty plays this season since the opening in December. The next season will open in August.

**NEW PHILADELPHIA.**—UNION OPERA HOUSE (George W. Bowers, mgr.): Brother Against Brother (return) May 14; packed house; pleased. Ernest Gamble, singer, 31, closes season.==ITEMS: Wilson Rogers and Ted Galbraith, of Faust's Minstrels, are summering here.—Although the Union Opera House is one of the best in Ohio, important improvements will be made in the house this Summer. Hutchinson's Carnival opened 23-28.

**LIMA.**—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Vogel's Minstrels May 18; good co.; pleased medium audience. Deserted at the Altar 21; fair attraction; good business. Hidden Crime 28.==ITEM: McBeth's Summer Theatre will open 29 under management of J. Russ Smith. Mr. Smith will run stock part of the season and probably wind up with vaudeville.

**BELLEFONTAINE.**—GRAND OPERA HOUSE (S. R. Thompson, mgr.): Vogel's Minstrels closed theatrical season May 20; performance good.==ITEMS: Manager Thompson entertained the employees of the theatre after the performance 20.—Messrs. Jay J. Shaw and James Hornberger are at home in this city after a successful season with Broadhurst and Currie enterprises.

**MT. VERNON.**—LAKE HIAWATHA PARK AUDITORIUM THEATRE (H. Moore, mgr.): Opens May 30 with Garrick Stock co. in At Golden Creek.==STAUBLE THEATRE (H. L. Bowers, mgr.): Closed by Elks' Minstrels (local); two packed houses 14, 15.

**SPRINGFIELD.**—GRAND OPERA HOUSE (L. J. Dalle, mgr.): Vogel's Minstrels May 21; good performance; two capacity houses; closes season.==ITEM: Spring Grove Casino will open May 30 with vaudeville bill under management of Mr. Martiny.

**ELYRIA.**—OPERA HOUSE (H. A. Dykeman, mgr.): Dark.==ITEM: Elyria will have a new theatre very soon. Plans have been accepted. H. A. Dykeman will have the management as well as of The Verbeck, of Lorain, Ohio.

**KENTON.**—GRAND OPERA HOUSE (Henry Dickson, mgr.): Vogel's Minstrels May 19; full house; best minstrels of season. Over Niagara Falls 24; excellent attraction; full house; closed season.

**NORWALK.**—GILGER THEATRE (W. G. Gilger, mgr.): Johnson Stock co. May 22-28 in Lost and Won, Idaho, A Southern Romance, The Blue and the Gray, Galley Slave, Phoenix; good co.; good business.

**PIQUA.**—MAY'S OPERA HOUSE (Charles H. May, mgr.): House opens for one performance 26, The Hidden Crime.

**ZANESVILLE.**—THE WELLER (J. G. England, mgr.): The Tenderfoot May 18 drew large and well pleased audience; closes successful season.

## OREGON.

**SALEM.**—GRAND OPERA HOUSE (J. F. Cordray, mgr.): The Crisis May 14 pleased capacity. Brown's in Town 23.

## PENNSYLVANIA.

**LANCASTER.**—ROCKY SPRINGS PARK THEATRE (H. B. Griffiths, mgr.): Season will open May 30-2 with Rice's Show Girl. Theatre has a seating capacity of 2,000, and has the largest stage of any Summer theatre in the country. Many strong attractions are booked for the Summer.==ITEMS: Manager C. A. Yecker has purchased a new asbestos curtain for Fulton Opera House.—V. A. Yecker, of Manchester, Eng., brother of Manager Yecker, and owner of nearly the half of the stock of the Fulton Opera House Co., will spend the Summer here.—Genevieve Shearer, of The Silver Slipper co., is spending her vacation at her home in this city.—H. W. Tre Denick ,the operatic comedian, is at his home in Marietta, near here.

**DU BOIS.**—DRIVING PARK THEATRE: Will open for the season 15 with Edward R. Ernst and Joseph A. West's co., The Idlers. Co. will present two bills each week for season of ten weeks. Opening bill will be Mother and Son, a comedy drama. The co. is composed of the following artists: Miss Hattie Laurent, leads; Miss Julia Earl, heavies; Miss Minnie Pearl, characters; Mrs. T. W. Cameron, soubrette; Theodore W. Cameron, leads; Arthur J. Pickens, heavies; Lew Kelley, comedian; J. A. West, characters; Franklyn Whitman, juveniles. It is the intention of Managers Ernst and West to make this a permanent organization, and will open their road tour at the close of the Summer season here. They will present all royalty plays and intend to carry one of the strongest stock cos. for the season of 1904-05.

**ERIE.**—PARK OPERA HOUSE (M. Reis, mgr.): Bells of Cornville May 30, 31 by Erie Opera Club, composed entirely of Erie amateur vocalists.==MAJESTIC THEATRE (Wilbur J. Sill, mgr.): Majestic Stock co. 23-28, presenting All the Comforts of Home and Camille; very capable co.; fair attendance. The Wages of Sin and Incog to follow. Mrs. Fiske 2.==ITEMS: Charles Dickson and co. will appear 6-8, presenting The Spellbinder, written by Mr. Dickson and Herbert Hall Winslow, and will make a notable production of same. Co. will open in New York Aug. 8 for an indefinite run.—Carrie Lamont, of the Majestic Stock co., received a telegram on the death of her sister, and will leave for New York immediately.

**WILLIAMSPORT.**—LYCOMING OPERA HOUSE (Fisk and Beeber, mgrs.): Herald Square Opera co. May 21; Bohemian Girl and Mascotte; two performances; poor business and co. Vallamont Stock co. opens season 30 with The Wife.==ITEM: All members of Vallamont Stock co., including Mary Stockwell, Elizabeth Fox, Gertie Lewis, Hattie Foley, Carroll Daly, Charles Barringer, James A. Bliss, Wilbur Mack, Warren F. Hill, George Dagelen, Bruce Richardson, Anthony Armond, Charles Newman, have arrived.

**SCRANTON.**—LYCEUM THEATRE (A. J. Duffy, mgr.): Cupid and co. 6-11.==ACADEMY OF MUSIC (A. J. Duffy, mgr.): Vernon Stock co. May 23-28; good co.; fair business. Plays: Dora, Faust, Two Married Women, East Lynne, Her Fidelity, Sins of New York.

**KANE.**—TEMPLE THEATRE (A. B. Cohn and H. W. Sweely, mgrs.): Othello May 20; good business; Harry Leighton in title-role. Fred H. Marcille's Vaudeville co. 28. Duncan Clarke's Female Minstrels 30. Herald Square Opera co. 2-4.

**LEBANON.**—FISHER ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, mgr.): Dumont's Minstrels May 23; good house; excellent co.; closes season.

**MAUCH CHUNK.**—OPERA HOUSE (Robert Heberling, mgr.): Herald Square Opera co. in The Bohemian Girl May 19; first-class performance; fair house.

**RIDGWAY.**—OPERA HOUSE (J. E. Maginnis, mgr.): Herald Square Comic Opera co. May 23-25. Operas: Mascot, Chimes of Normandy, Bohemian Girl; business fair; co. good.

**HARRISBURG.**—PAXTANG PARK (Harrisburg Traction Co., mgrs.): Imperial Minstrels May 26, 27. Boston Vaudeville 28-4.

**POTTSVILLE.**—ACADEMY OF MUSIC (Charles Haussman, mgr.): Dumont's Minstrels May 20; S. R. O.; audience well pleased; closes season.

**ST. MARYS.**—TEMPLE THEATRE (John S. Spear, mgr.): Vaudeville May 25. Herald Square Opera co. 30-1.

**READING.** ACADEMY OF MUSIC (John D. Mishler, mgr.): Dumont's Minstrels May 21.

**WAYNESBURG.**—OPERA HOUSE (J. W. Munnell, mgr.): Seward Stock co. 6-11.

## RHODE ISLAND.

**PAWTUCKET.**—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in Forgiven May 23-28; one of best plays yet presented; good business; audiences delighted; co. excellent. Week 30 The Still Alarm (benefit Pawtucket Veteran Firemen's Association Monday).==PAWTUCKET THEATRE (Albert Lando, mgr.): Stock co in Man of the World 23-28 good business, with Rollo Lloyd as leading man; co. good. Week 30 The Man in Overalls.==ITEMS: Lytta Jewell and Edward Archer closed with the Pawtucket Stock co. 21, to head the Jewell-Archer Stock co. in Salem, Mass., at Mechanics' Hall.—Jane Seagrave joined the Pawtucket Stock as leading lady 23.

**WOONSOCKET.**—OPERA HOUSE (Josh E. Ogden, mgr.): The Fays May 22-28; fair business; house closes with local 31.

**NEWPORT.** OPERA HOUSE (Cahn and Cross, mgrs.): Arnold Daly in Candida May 30. The Fays 31-3.

## SOUTH DAKOTA.

**YANKTON.** NEW YANKTON THEATRE (M. W. Jencks, mgr.): Mahara's Minstrels May 17; good house; pleased. My Friend from India (local) 1.==ITEM: Manager Jencks has engaged North Brothers' Comedians for three weeks of registration, July 4-23.

**WATERTOWN.**—NEW GRAND OPERA HOUSE (S. A. Briggs, mgr.): Powell-Portello co. May 19-22 presented Mismated, The Bandit King, A Bed of Roses, In Honor Bound; co. fair; light business. Andrews Opera co. 7.

**HURON.**—GRAND OPERA HOUSE (J. Daum, mgr.): The Troubadours May 18; poor co.; small house. South Dakota Agricultural College Band 20; large, appreciative audience. Mahara's Minstrels 25.

## TENNESSEE.

**KNOXVILLE.** STAUB'S THEATRE (Fritz Staub, prop.): On account of the death of Hon. Peter Staub, the founder of the house, theatre was closed May 19-21. Frank Wallace Stock co. presented double bill 23-26. Cinderella, curtain-raiser, capably done by Frances Denson and John Gorman, and A Night at the Play, pleasing good audiences. Ivah Willis and Patty Allison exceptionally good. When We Were Twenty-one 26-28.

**MEMPHIS.** BIJOU (Benjamin M. Steinback, mgr.): The final week of the engagement of the Willis-Dunn-Harlan Comedy co., May 23-28, witness of production of splendid variety bill with minstrel first part and Duster Down by the end. Patrons of the theatre part with the co. with much regret. Willis-Dunn-Harlan Opera co. in The Absent 30.

## TEXAS.

**NACOGDOCHES.** OPERA HOUSE (Ingraham and Wolfsiefer, mgrs.): A Comedy of Toy's (local) May 20; one-hundred people in cast; best performance ever produced in local theatre; house packed.

**SAN ANTONIO.** EMPIRE OPERA HOUSE (M. E. Brady, mgr.): Harry Stubbs Stock co. May 15-21 opened in In Old Virginia to fair attendance.

## UTAH.

**SALT LAKE CITY.** SALT LAKE THEATRE (George D. Pyper, mgr.): Press Club in Haus Show May 16, 17; good houses.

**PARK CITY.**—DEWEY THEATRE (F. J. McLaughlin, mgr.): Shamus O'Brien May 28.

## VERMONT.

**BENNINGTON.**—LIBRARY HALL (C. H. Prouty, mgr.): Gorham and Ford co. May 16-21; business fair; co. good. Plays: The Two Orphans, Mother and Son, A Gentle Maniac, A True Kentuckian, Sapho, Harry Tracy, the outlaw, My Uncle from New York, Little Dot, Lorne Elwyn co. 30-4.

**BARRE.** OPERA HOUSE (W. W. Lapoint, mgr.): Bennett and Moulton co. opened May 23-28 to fair business in A Daughter of the People.

**ST. ALBANS.** WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): New York Bioscope and specialty co. May 21 drew small house.

**BELLOWS FALLS.** BARBERS PARK: Joseph J. Flynn's Nashville Troubadours May 30.

## VIRGINIA.

**RICHMOND.** ACADEMY OF MUSIC (Thomas G. Leath, lessee; Charles W. Rex, mgr.): Bennett-Moulton Stock co. presenting Annie Laurie and Belle of Virginia, May 23-28; productions very good; business fair.==BIJOU THEATRE (Jake Wells, mgr.; Charles I. McKee, bus.-mgr.): Vaudeville 23-28; bill and business only fair. Walter Edwards co. in Brixton Burglary 30-4.

**NORFOLK.**—GRANBY (Otto Wells, mgr.): Edward's Stock co. in Jane Eyre May 23-30; packed houses; good performance. Next week the Granby will close for the season.==ITEM: Week 30-4 opening of the Casino at Ocean View for the season. Otto Wells, manager.

**ROANOKE.** ACADEMY OF MUSIC (Allen Jenkins, local mgr.): Edsall-Winthrope Comedy co. in popular price plays May 16-21; good co. to fair business.

## WASHINGTON.

**NORTH YAKIMA.**—LARSON'S THEATRE (E. Fournier, mgr.): McFadden's Flats May 18; good co.; good business; closes season.==ITEM: Name of Larson's Theatre will not be changed to Yakima Theatre.

**WALLA WALLA.**—NEW WALLA WALLA THEATRE (Heilig and McCabe, lessees; R. J. Nixon, mgr.): Girl from Dixie May 19; good house; performance and co. excellent; closes season.

**TACOMA.**—THEATRE (C. Heilig, mgr.): Running for Office May 18; splendid business; Four Cohans and co. applausively received.

## WISCONSIN.

**MERRILL.**—BERARD OPERA HOUSE (Charles Quin, mgr.): Winninger Brothers 16-21. Plays: Clover Dale, Mother's Son, Pike County Folks, Because She Loved Me, Alone in Greater New York, Race for Life; co. and house good.==BADGER OPERA HOUSE (W. T. Seeger, mgr., Ashland, Wis.; W. S. Roberts, local mgr.): Florence Stone in Charity Ball and Camille 6, 7.==ITEM: Florence Stone is the opening attraction for the new Badger Opera House, which is considered as fine an opera house as any in the State. It has a seating capacity of 950; parquet, first and second balcony, steam heated and electric lighted by their own plant, regulation size stage, scenery lashed.

**NEENAH.** THEATRE (William C. Wing, mgr.): Hoeffler co. May 16-21 closed with Camille. Other plays: Secrets of the Russian Police, Prince of Liars, Way Back East, East Lynne, A Country Girl; co. and business fair. Little Homestead 26. Game Keeper 11.==ITEM: Lafayette McKee, leading man with Hoeffler co., was called home by the death of his father.

**OSHKOSH.** GRAND OPERA HOUSE (J. E. Williams, mgr.): Myrkle-Harder Stock co. May 15-20. Plays: Little Alabama, The Silver Dagger, The Quaker Wedding, The Sleeping City, Lost on the Pacific, Angel of the Alley, The Secret Dispatch; good houses. Why Girls Leave Home 22; house and performance good. Secrets of the Russian Police; satisfaction. Prince of Tatters 25. Otis Skinner in The Harvesters 27.

**SHEBOYGAN.** NEW OPERA HOUSE (W. H. Stoddard, mgr.): Myrkle-Harder Stock co. May 22-28; good business at 10, 20 and 30; co. very good. Plays: Little Alabama, The Silver Dagger, A Quaker Wedding, The Sleeping City, Lost on the Pacific, Angel of the Alley, The Secret Dispatch. Elberta Roy made hit.==ITEM: Season at Lake View Beach Theatre will open 31.

**MADISON.** FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Al. H. Wilson May 26. Otis Skinner 27.==ITEMS: The Walton H. Pyre co. (local) is rehearsing Esmeralda prior to the opening of their Summer season, which begins 27.—Sidney C. Ainsworth, who recently closed a successful season with Ranson's Folly, is at home with his mother for the Summer, being welcomed by his many friends.

**RHINELANDER.**—GRAND OPERA HOUSE (Will T. Seeger, mgr.): Frank E. Long co. May 16-21 pleased large audiences nightly. In Louisiana 25. Josh Simpkins 1.==ITEM: F. W. Payne, treasurer Frank E. Long co., has organized new co. of fourteen people, headed by Mock Said All, and will open season 15 with up-to-date attractions.

**MARINETTE.**—SCOTT OPERA HOUSE (D. J. Robson, mgr.): As You Like It May 18; excellent production and house. Al. Wilson 21 delighted crowded house. Otis Skinner in The Harvester 23 pleased S. R. O. Columbia Opera co. 25, 26. Little Homestead 27. Jack Hoeffler Stock co. 30-4 closes season.

**GREEN BAY.**—THEATRE (John B. Arthurs, mgr.): Ernest Shipman's As You Like It co. May 17; good business; fair co. Al. H. Wilson in A Prince of Tatters 22 delighted good house. Otis Skinner in The Harvester 24; S. R. O.; splendid satisfaction. Little Homestead 29.

**ASHLAND.**—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Daniels Stock co. May 16-18 in A Runaway Wife, A True Kentucklan, East Lynne; small houses. Why Girls Leave Home 19; fine production; good house. My Uncle from New York 24. Louisiana 26.

**RACINE.** BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): Clark Stock co. May 22-28 opened in An Innocent Sinner; well produced; competent co.; good attendance and satisfaction; popular prices. Little Homestead 5 closes season.

**WAUSAU.** GRAND (P. S. Cone, mgr.): As You Like It May 19 pleased good house. Why Girls Leave Home 20 pleased fair house. Winniger Brothers 22 pleased S. R. O. Signor Buzzi Concert 23 pleased good house.

**FOND DU LAC.**—CRESCENT OPERA HOUSE (P. B. Haber, mgr.): Dorothy May 18; co. very poor; house fair. Myrkle-Harder Stock co. 20, 21; co. and houses fair. Al. H. Wilson in A Prince of Tatters 25. New American Stock co. 30-1.

**JANESVILLE.**—MYERS GRAND OPERA HOUSE (Peter L. Myers, mgr.): Charles B. Hanford May 18 in Taming of the Shrew; fair house; competent co. Flora De Voss co. 19-21; good business.

# THE FOREIGN STAGE

## LONDON.

### American Players Warmly Welcomed—New Plays in Plenty—Gossip.

*(Special Correspondence of The Mirror.)*

THE MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE.

LONDON, May 21.

Two fresh samples of what is called the "American invasion" have occurred in London theatreland since I last had the honor to address you. That is to say, two long promised plays originally tried on your side have come here—namely, The Prince of Pilsen and Cynthia. I may as well say at once that, despite sundry slighting criticisms, both pieces appear to have come to stay, No. 1 at the Shaftesbury, No. 2 at Wyndham's. In each case the first night audience (respectively on Saturday and Monday) gave the new piece a warm welcome, and with nary "boo" around. Also, of course, in each case the first nighters included a large contingent of American citizens, of which there is again beginning to be a large population in this city, where, let me hasten to say, they are always welcome.

The Prince of Pilsen, although like most modern musical plays, not overwhelmingly overburdened with story, is a bright and amusing show bright rather from the excellent way in which it is acted and managed than from any dazzling brilliance as to dialogue or any haunting melody as to music. Such plot as this work by Frank Pixley and Gustave Luders possesses is, of course, so familiar to you that I need not go into details thereof minutely or otherwise. Enough that the whole strength of the company proved alert and entertaining, all being (so unlike many of our modern players) willing to work and eager to help one another for the good of the show. Thanks to this *esprit de corps* and the really remarkable ensemble and intelligence displayed by the forty lively chorus damsels who played the thinking parts, the frequent conventionality of The Prince of Pilsen was deftly covered up, so to speak, and every ounce of vitality was utilized. Especial successes were made by John W. Ransone as the plump, polite lunatic personage, Hans Wegner (though his scene wherein he drenches himself with water was deemed somewhat unworthy); by Arthur Donaldson as Carl Otto, Harry Fairleigh as Lieutenant Tom, Victor Morley as the Earl of Shrimpton, Sherman Wade, very comical as the concierge, Isabel Hall as Edith, Ruth Peebles as Nellie, Eva Westcott as the bell boy, Lillie Collins as the French maid, and Trixie Friganza as the charming widow.

Both before and since the P. of P.'s production here sundry members of the combination have been interviewed, especially Trixie, who while returning thanksgiving for her reception, confessed that she had been afraid of the London "booers." There was no need for Trixie's terror, for in the first place the local booers (or boors) are few; secondly, they seldom if ever attack an American production. At all events, I can recall no special agitation of the sort since the first night of Adonis at the Gaiety, about eighteen years ago, and some dissatisfaction of the first night of Sherlock Holmes at the Lyceum. And then! what a poor burlesque that Adonis was, and what a scrappy melodrama was Sherlock Holmes! All your good play examples have been well received in this city, as witness Secret Service, Sue, An American Citizen, and so on, to say nothing of that highly flighty mixture, The Belle of New York.

Nor was there any need for the great mystery and secrecy preserved at all the rehearsals of The Prince of Pilsen. It was put about that the management feared that certain other managements (which shall be nameless) would "convey" some of the P. of P.'s best points and songs. But really those points and songs were not so startlingly new and wonderful as to cause any alarm.

Cynthia, by that young but very bright dramatist, Hubert Henry Davies, bears internal evidence of having been written before he wrote Cousin Kate and Mrs. Gorringe's Necklace. Anyhow, it is not by any means so clever and finished in method as either of those works. Still it is a lively and pleasant play, causing many ripples of becoming mirth throughout what the dramatists of dramatists would call its "two hours' traffic of the stage." It shapes less as actual comedy than as a kind of good-humored skit of the "living one's life" idea promulgated by the great but gloomy Ibsen in his best play, meaning, of course, A Doll's House. Surely such an artless wifelet was never seen as the heroine of Cynthia. So artless is she and so similar is her husband, that one needs, in following the piece, a strong infusion of that always necessary ingredient, "make believe."

Still, as I said before, it is all very entertaining, and the sweet Ethel Barrymore (whom some know-alls described as making her *first* appearance in England, forsooth) was charming as Cynthia. Young Joseph Wheelock also made a hit as Teddy Hampton.

On Monday afternoon we had another Ibsenitish play, but, alas! this was a serious one It was called Ina and was the work of R. O Prowse, who is a very clever novelist. The piece was produced by the Stage Society, who thus showed what the late great Darwin called "Reversed to Type"—that is to say, they resumed their morbid method. Ina was a young married lady who wished to adopt the Ibsenic plan of "living her own life," but her husband objected. Moreover, he was often unkind. Anon he fell ill and had to have certain "drops" administered to him at stated intervals. Now, it so fell out that at a critical moment, when wife Ina ought to have given the "drops" she refrained. And so he died, dropless.

After this Ina, who had looked forward to "living her life" with the "Other Man," became remorseful—not to say introspective. Indeed, so psychological did she become that she confessed all to the Other Man! He, poor fellow, then not unnaturally became depressed, and remarked: "How one loathes optimism at such moments as these."

The play, which ended in the Ibsenic "Note of Interrogation" manner, was well played by the lovely (and linguistic) Margaret Halstan, as Ina; by Dawson Milward, as the "drops-craving husband—with the teeth-grating name of Aglionby, and by Norman McKinnel as the Other Man. All these excellent players' excellent efforts, however, were very rudely interferd with by the violent knocking of some builders next door.

On Wednesday night we had another depressing play—namely, Timon of Athens, attributed to the late William Shakespeare, but more like Massinger to my thinking—and unfinished Massinger at that. Timon of Athens was so lacking in love interest, and indeed in humanity of any kind, that those who saw it on Wednesday night ceased to wonder (as I had long before ceased to wonder) whiy it had not been played in London since the grave and reverend Gawain was an innocent babe of two Summers. I never felt so Baconian as I did on Wednesday, for Timon of Athens is written with all that pedantry which was the habit with the Chancellor, whom the poet Pope described as "the greatest, wisest, meanest of mankind." Less than ever did I marvel that mutilators of the Bard had so often worked them. The play was well acted by Herman Vezru (M. A., of Philadelphia, in the last century's early fifties) as the growling Apernaulies, and Frank Cooper as Alcibiades. J. W. Leigh was earnest, but uncompromising, as Tiruch. The piece had been carefully produced by Citizen Holbrook Blinn.

During the week there has also been another important production to attend to—namely, Veronique—at the Apollo. This delightful French opera, composed by the melodious Messager (who married the charming English, or, shall I say, Israelite, composer, "Hope Temple"), has been seen in London before, both in French and in the London language (as the gypsies would say). The libretto given at the Apollo by Manager George Edwardes has been adapted from that of MM. Vanloo and Duval, by Henry Hamilton, who did the "book" for the Duchess of Dantzic, which is still running at the Lyric. The book of Veronique is not so good as that of the Duchess of Dantzic, however. Still, thanks to some clever lyrics by Percy Greenbank and the recently deceased beautiful Lillian Eldée, it will serve. Happily also, the acting and singing are alike excellent, the chief scorers being Ruth Vincent and Rosina Brandam (both great favorites in the Gilbert and Sullivan Savoy pieces), Fred Emney, Lawrence Rea, and George Graves, a very clever, if, as yet, very extravagant low comedian.

"Your correspondent to command" (as Shakespeare calls me in The Tempest) has also had to note sundry new suburban dramas this week. The best written of these, although not by any means a finished play, was The Rake's Wife, a domestic drama by "Frank Herbert" and "Helen Wade," who are respectively Actor Ernest Leicester and Actress Haidee Wright, Haidee being the clever sister of the clever Huntley, Fred, Bertie, Marie and many other clever Wrights. The Rake's Wife, which deals with the not altogether uncommon story of a fatuous young husband being led into gambling and still worse vices by some shady club comrades and a fascinating adventuress, is being toured a while by that earnest young race-horse owner, actor and theatre backer, Herbert Sleath, who recently had the happiness to espouse the beautiful and brainy Ellis Jeffreys, leading lady at the Haymarket. Sleath played very well, yea, even pathetically, as the eventually repentant rake, etc., and the lovely Cynthia Brooke was excellent as the also eventually repentant syren. The other characters were played by several equally well known histrions, but, sooth to say, they spoke so confidentially that I not only could not hear them much, but I even felt at times that I was intruding on some private conversation. Do you ever feel like that at the play? We often do here of late, especially at our leading West End playhouses.

The other dramas included The Woman from Nowhere, by Arthur Shirley, at the Grand Islington; At War with the World at the Surrey, and The Price of Pleasure at the Metropole, Camberwell. These plays were of the conventional type, but each one had some strong scenes.

Mary Anderson has, it is said, just refused an offer of £30,000 to play a season on your side. She has, however, to-day arranged to play for nothing in our East End at a concert to be given by Father Bernard Vaughan (R. C.) in aid of the local poor.

It is necessary to say that the Shakespeare celebrations, which have been much more extensive this year, have resulted in some strange things.

In the first place, there have been many conflicting letters and arguments concerning the recent extraordinary statement, emanating from your side, to the effect that the alleged author of Shakespeare's plays was a Roman Catholic, and that this allegation is proved by statements in his own plays!

There has also been a sensational sale of a quarto of one of the Bard's pieces for £1,035! And Sir Edward Clarke, the eminent King's counsel, speaking at a Bardic banquet the other day, proved to all cryptogrammatists that William of Stratford wrote the Psalms, for one of them starts with the word "Shake" and ends with the word "spear."

I am glad to be able to chronicle the successful production, a few nights back, of The House of Burnside, which Louis Napoleon Parker has adapted from the French play called La Maison for that excellent comedian, Edward Terry, who has used the piece for returning to his own theatre at 105 Strand. Terry's character is a fine one—namely, a very businesslike and very rich shipowner, who is devoting the latter part of his life to the care of his late beloved son's young widow and her two children. Anon the good-hearted grandfather learns that one of these children is not his son's child at all, but the result of a liaison only now brought to light. Old Burnside's crux comes in the fact that there is no evidence to show which of these is the illegitimate child, and the old man's struggles as to which he shall send away with the erring mother and which he shall retain to inherit his fortune, afford capital scope for acting. Both in the humorous and in the strong pathetic passages Edward Terry is at his absolute best, and he is splendidly aided and abetted in the gentle art of histrionics by Kate Rorke as the distracted mother. Altogether, it looks as though Burnside and company will bring increased fame and fortune to the good Edward.

I have also to record the death of R. Edwin Villiers, formerly an actor at the old Haymarket, but for many years past a music hall magnate of great wealth and position. Also, of Richard Barnard, a journalist and man about town, who was well known to theatrical and sporting American citizens.

Norman J. Norman, of Tennessee, U. S. A., is now to be seen walking very proudly about this city. The reason of this unusual loftiness is that his clever little wife, Marie George, has just presented him with a fine baby boy. Popper Norman assures me that this newcomer already displays strong vocal abilities.

Lena Ashwell, who was to have gone into theatrical partnership with the late Robert Taber, will anon tour with that new Parisian success, Le Montausier.

There seems a likelihood that in consequence of Drury Lane being about to be reconstructed by order of the London County Council, the as usual Druriolanean Autumn drama may be done at Covent Garden.

I regret to have to announce the imminent withdrawal of three new plays which, although they had certain defects, deserved longer runs. These are The Bride and the Bridegroom, at Sir Charles Wyndham's new theatre; The Wheat King, at the Avenue, and The Rich Mrs. Repton, at the Duke of York's. The last named play will be succeeded by The Edge of the Storm, written by Margaret F. Young for Mr. and Mrs. Forbes Robertson.

GAWAIN.

## ROME.

### Madame Diligenti a Great Artist—Duse Ill in Paris—Present Morals a Curious Play.

*(Special Correspondence of The Mirror.)*

ROME, May 10, 1904.

The greatest event of the past month was a short visit to Rome of Madame Diligenti, whom you no doubt remember in America. During her visit she was persuaded to give one of her charming matinees, in which she secured a perfect triumph, not only as a charming diseuse in a soubrette scene, but also in serious scenes, in which she displayed a dramatic power of unusual force. She is now in the full possession of her powers, and a consummate artist as well as an actress of great talent. In some parts, indeed, she is inimitable. Whether in drama or comedy she is always simple, true and human, and with those qualities she stirs the heart.

During her absence from Rome she has visited most of the great cities of Italy and of Europe, and in all she met with the same enthusiastic ovations. Everywhere she conquered and transported her public by her wonderful talent and personality. From the greatest anguish and fearsomeness she passes to the most delicate comedy. In one of her scenes she personates two young girls who, unknown to each other, are in love with the same man. How exquisitely she imitates the voice and feelings of each, as she also does in another dialogue between two children of six and seven years of age, the one simple and smiling, the other full of sadness. But the greatest success of this memorable matinee was Madame Diligenti's rendering of Matilda Sarao's Woman with the Black Dress and the Coral Necklet. This scene is most tragic. It describes a poor lunatic in an asylum. She imagines herself to be persecuted by her double. Here Madame Diligenti has full scope to reveal her extraordinary talent as an actress of the foremost rank. The effect she produced on the public was almost painful in its intensity, and at the end she had to appear several times before the curtain.

Before leaving Rome Madame Diligenti had the honor of being received by Queen Marguerite, before whom she recited a choice selection of her brightest and most sentimental dialogues and monologues in English, French and Italian; for, besides being an exceptionally talented artist, she is also an exceptionally talented linguist, speaking fluently no less than five different languages. She has now gone to Paris, where she is a great favorite; but we hope to see her again in Rome early next season, with still another repertoire.

I am sorry to say that Duse is also in Paris, consulting the highest medical authorities there, as she is still very ill. She is leading a more retired life than ever. She will not see any one, and the slightest thing exhausts her. She cannot bear to speak of the stage, and carries this feeling to so great an excess that when she drives out she will not even pass by a theatre. She is crushed with melancholy, and any allusion to her triumphs of old fills her with sadness. She has a little statuette of Proserpina nearly always with her. She thinks it is like her. Her part in Jorio's Daughter is now taken by Fraudimi. Madame Diligenti, who saw her while in Rome, says that she is magnificent in the part.

Tina di Lorenzo is now in Rome with her company, but she has not given us many novelties as yet. I can mention one, however, Present Morals, by Lopez. What does Signor Lopez mean by "Present Morals?" He means that all women of equivocal fame spring from low life. That they have been either servants or peasants, and that now they are kept by princes, dukes, millionaires and rich merchants who once despised them when they were in a more humble position, and that they now sleep in lace trimmed linen sheets—they who once knew only the coarsest and untrimmed sort. Guiditta is one of these. She is servant to a young man of little intelligance and modern morals. The girl is the mistress of a fellow servant, who is a married man, though she does not know it. Her master pretends to be shocked and turns her out of doors, and her lover will have nothing more to say to her. In vain she tries to find another place, but no one will have her. She then thinks of suicide, but is saved to become a cocotte. It is then that she meets her former master, who falls in love with her and offers to keep her, but she refuses. She remembers how he sent her away, and vows she will never forgive him. She shall never be his, even if he were to cover her with gold. She tells him this one evening at supper, over a glass of champagne. That is all.

The play is in three acts, and its construction is most simple from beginning to end. It is "humble truth," and nothing more. True to nature, as it now is, is the girl. True to nature is her first lover. True to nature is Vargas, an old roué, who is *blasé* and disgusted with his life but cannot give it up; and true to nature is all the cocotte society introduced in the play. It is a true picture of cocotte life in Italy, with its viveurs, incapable of being either good or bad. The supper scene in the last act is reproduced by a master hand. It lives in all its irony and cruel bitterness. Signor Lopez shows himself in this new play of his one of the best of modern dramatic authors in Italy. Tina di Lorenzo was admirable as Guiditta. Gabrielle d'Annunzio was present on the first night.

The great Tamagno has been singing in Polinto, an old opera by Donizetti, revived expressly for Tamagno. Very few knew even the existence of this opera. It took the public by storm, with its sweet Italian melodies, which appeal to the heart of all—to the greatest musicians, to the poorest in music lore.

You should hear Tamagno sing the famous "Lasciami in pace." I advise all tenors to learn it and sing it whenever they can. It is a torrent of melody, and its orchestration served as a model to Verdi in the second act of Aida. In Tamagno's phenomenal voice it is one of the grandest things in operatic music. Mascagni was the conductor, and between Tamagno and Mascagni the orchestra, chorus, artists, all seemed suggested. Such execution is rarely heard, here or elsewhere. The public also was roused to delirium, and a frantic ovation was given to all at the end. As for Tamagno and Mascagni, they were received with thunders of applause, which were repeated over and over again. Tina di Lorenzo was in a box with her husband, and was much admired for her beauty and elegance. It is a novelty for this generation of operagoers.

Mark Twain's daughter, Clara Clemens, has been singing in Florence in a charity concert at the Philharmonic. She has a beautiful contralto voice, has been well taught, and sings with great expression. She has a pleasing appearance and is as graceful as she is delicate in face and figure. American prima donne are great favorites in Italy, and in Florence especially, for they usually prefer the melodious operas of the old Italian school of song, as Sonnambula, Lucia, Ceverentola, etc., which require more real singing than most of the operas of our day.

Mark Twain is staying at Quarto—so called because it is four miles from Florence. The villa where he resides once belonged to the Grand Duchess Maria of Prussia, who bought it of Demidoff. There is talk of Mark Twain buying it now. He is very anxious about his wife's health, which is not as good as it might be.

"What I admire in Florence," he said lately to a friend, "are the fireplaces. Fires are very seldom in them, so they are chiefly ornamental. I can work splendidly in them. I have written articles all in one breath under the influence of one of these fireplaces. I like to write short stories best, not even a column in length. But they cannot be translated. I am dictating my autobiography. Long articles are like tight shoes. Music and politics are public properties. The less you know about them the more you can criticise them, and when all is said, no one is wrong and no one is right."

Jorio's Daughter has had the same success here as it had in every town where it has as yet been produced. At last we have had the sensation of seeing something new on the stage, and in unusual scenic form, which equals the highest and most noble conceptions of modern art. It may even be compared with Grecian tragedy. The sublime heroes of Euripides and Sophocles are simply transformed into the most humble heroes of the Abruzzi. Aligi is a sorrowful character, whose love becomes his religion and who is a paricide through a blind sentiment of love and religion. The character is Grecian in its beauty, power and originality.

Then, in the love scene between Aligi and Mila a breath of our divine Shakespeare is felt, and our thoughts turn instinctively to Romeo and Juliet. But there is no imitation here. It is simply the fascination of the scene, which holds us spellbound as long as the scene lasts. There is also a touch of Wagner in this terrible tragedy of D'Annunzio. Mila, Candia, Aligi and Lazaro are only sinners, superstitious women, shepherds and toilers of the earth; but they express the sentiments they feel and the visions they see, in poetry—the rustic poetry of the land they live in with all its simplicity and mysticism. Altogether, Jorio's Daughter is an austere and classic tragedy, with all its fury, but rendered human by the natural and true expressions of the people who enact it. There are no surprise effects in the tragedy. The passions which govern the characters rise gradually to excitement, action and fury, keeping, as I have already said, the audience fascinated until the fall of the curtain comes almost as a relief to the strung nerves; and then the public awakes as if from a magnetic trance, and gives vent to its fellings by clamorous cheers and shouts for author and actors.

Unfortunately, Irma Gramatica is too weak for the part of Mila, which requires a Duse or a Bernhardt to do it justice. Kate Bateman, of old, would also have been superb in the part.

Teresina Franchini, judging by her powerful rendering of the mother, would have been a far better Mila than Gramatica, and it is hoped that she may soon be seen as Mila, and Gramatica as the mother. All the other parts were well played, and the scenery and costumes were simply perfection, having been expressly designed by Michetti, one of the greatest Italian artists now living. I have described the plot in a former letter; I need not repeat it.

But we have had other successes also. Quite a young author has given us a play on the anti-Semitic question, and it met with great success. The author places before us the struggles of two consciences—Jewish and Christian. These two consciences struggle to the end, when the son of a Jew marries a Christian girl against his father's wish. The scene between the father and son is very fine. The father pleads for his religion, the son pleads for his love, and eventually carries the day. The author shows the greatest impartiality all through the piece, which has gained him the praise of all parties. For a first play this is really a remarkable work, and we hope to have soon many more plays from Signor Foa's pen.

Signor Lipparini's Queen of Hearts is another success. The play opens in the editorial office of a ladies' newspaper, directed by Cecilia, a talented and pretty woman, who signs her articles Queen of Hearts. She has two lovers, a rich old Count and a young, penniless scamp, who lives upon her and forges her name on checks to pay for his follies with other women. Hearing of this, the ladies who had hitherto protected Cecilia leave her to her fate, and she in her despair marries the old Count. The Count is a good old fellow who forgives what there is to forgive in Cecilia's old life, and we are led to suppose that the union will end in happiness.

Old Times, by Signora Tartufari, is another novelty, and shows an honest old merchant, the proprietor of a renowned silk manufactory, who has made a fortune by honesty and hard work. Unfortunately, he is induced to be the president of a bogus society—a silk trust. The society goes smash, the founders of the society make their escape with all the money they can lay their hands upon, leaving their victim to bear all the brunt of their guilt, and he devotes all he has to pay the creditors in order to save his name and honor, resigning himself to begin all over again, and as poor as he was when he first began.

The First of April, by a well-known member of the Roman *beau monde*, is a pretty little act, in which a first of April jest brings about the betrothal of a young widow and a young marquis, to the disappointment of another lover, Baron Zempi. It is only a trifle, and would be prettier in a drawing-room than on the stage.

Giacosa has finished his new piece, The Strongest, but he will not have it produced until October. Provetta has also written an historical play in four acts, but he will not let any one see it as yet, nor even let any one know its title.

Praga is resting on his Oudina laurels, but promises to write a new piece during the Summer when rusticating in his pretty hermitage on Lago Maggiore.

I have still another novelty to introduce to you, also by a young author, Signor Melani. La Coefora is the name of this new play. Coefora is a Greek word, meaning the bearing of libations. But this has nothing to do with Signor Melani's play. Here we have Cardo, a sculptor, who gambles away all he has and all he can extract from one of his pupils, Larl, who is in love with Cardo's daughter Metelda, who was to have played a Coefora in a pantomime. Larl has made a beautiful statue which he calls a Coefora. Cardo is jealous of Larl and tries to wrench the Coefora from him, to dash it to pieces. A struggle ensues, and one of Larl's hands is crippled. Metelda, hearing the noise, rushes in in time to save the statue and medicate Larl's hand. Cardo apologizes, and Metelda gives her promise to Larl. The scene of the statue and Larl's crippled hand is too much like D'Annunzio's Gioconda. But the play was enthusiastically received by a theatre full of friends.

The basso singer, Scarneo, has abandoned lyric art for the drama, and he initiated his new career of actor by appearing in Othello. He was so successful that he is now touring with the play and a company of his own. The press, which was very hostile to the singer becoming an actor, had to confirm the actor's success and admit that he was a magnificent Othello, especially in the last three acts, in which he displayed the strongest tragic power.

Pezzana is writing her life on the stage and the history of the Italian stage during the last ten years. It ought to make interesting reading. Vedremo!

Curiously enough, since writing the above my previsions have been fulfilled. Gramatica finds she "requires rest," and Franchini has taken her part, to which she gives a new reading, full of passion and dramatic feeling. As I foresaw, she makes a magnificent Mila, and looks the part to perfection. It seems to have been written expressly for her. She is destined to become as great a glory to the Italian stage as Ristori was—as Duse is.

S. P. Q. R.

## PARIS.

### Catulle Mendes' New Opera—Bernhardt's New Play—Notes of the Drama.

*(Special Correspondence of The Mirror.)*

PARIS, May 10, 1904.

Le Fils de l'Etoile, book by Catulle Mendes, former husband of Judith, daughter of Théophile Gautier, music by Camille Erlanger, is a thing of beauty at the Opera. That Mendes is as clever as he is wicked goes without a protest, which means that he is pretty near being a genius. But he has no heart, and without that there is no genius. He is a Jew, as is Erlanger, the composer of the Mendes book. Judith Gautier was forced to obtain a divorce from Mendes. I have often wondered what the gentle and lovable Théophile Gautier, loved by all, even by Hugo and Balzac, must have suffered to see his darling daughter in the keeping of Catulle Mendes—if he could have seen from his window in heaven, to which suburb of Paris he journeyed in 1872, before Judith married Mendes. Judith Gautier, by the way, is a lovely, fascinating writer, in the same class with Lafcadio Hearne, and they both revel in Japanese subjects and scenes. Whenever you see a story, essay or article by Judith Gautier, read it, and you will never regret having done so.

But to get back to the intellectual, but something else, Mendes, who is the moral brother of Paul Verlaine: His work at the Opera deals with the last hope of Jerusalem. The scene opens on the Temple's ruins, among which Akiba and Lilith sit and prophesy. Akiba predicting the coming of Christ, the Savior of Israel, whose coming shall be heralded by a star and the blossoming of a lily in the ruins of the wall of Jersalem. The Son of the Star comes and weds Tephora, Judith White Lily. Lilith wins him by her fascinating charms and makes him forget his divine mission. But Tephora wins him back, after a lovely (staged) dream, in which she plays the part of Judith to the Roman conqueror, Julius Teverus' Holofernes. It is too late, however, for Julius has conquered Judah.

Alvarez, Madame Hégion and Madame Brével were fine in the principal parts, and it draws good houses.

Varennes, the Marie Antoinette play, by Lavedan and Lenobel, which was produced three weeks ago, is a success. Bernhardt's Marie Antoinette is one of her best parts. She is natural and sweet as the original and wonderfully lifelike in appearance. It is the best thing that Sara has done in her own theatre, though many think it is not so good as The Sorceress. The most dramtic scenes that preceded the Revolution are shown. It deals with the flight and capture at Varennes of Marie Antoinette and Louis XVI. It is in six tableaux. When the curtain rises we see the Hotel de Noailles, where General La Fayette, the Deputy, Barnave, and Count Axel de Fersen are talking of the rumors of the intention of the royal family to flee from Paris. Fersen, the organizer of the scheme, knows about it, but pretends ignorance. But some one else is not ignorant—Madame de Rochereul, Fersen's cast-off mistress who is jealous of the Queen. She knows that Fersen adores Marie Antoinette, and, though his love is platonic, she is resolved to spoil the game that would bring them together. She tells La Fayette to take precautions. She will play the spy by resuming her service as lady in waiting.

The second tableau is the Tuileries. The royal family are making preparations for flight. Disguises are provided by Fersen, which Louis XVI. and Marie Antoinette put on, while courtiers in the rear guard the doors. The royal children awake. Madame de Rochereul enters and hands

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the Queen Barnave's letter, not knowing that it is a denunciation of herself. The carriage is waiting, and the only thing to do with Madame de Rochereul is to take her with them and put her on her honor.

The third tableau shows us the town of Sainte-Menehould. The hairdresser, Leonard, who has been sent on in advance of the royal party, answers the questions of the crowd so awkwardly that the whole place is soon terribly excited. The carriage, with its four horses and postilions, rolls into the market place. Who are the travelers? "A Russian lady, traveling with her family and servants." The postmaster, Drouet, is suspicious. He has seen a man's face in the carriage. It is the face engraved on bank notes, the face of the King! And, in great excitement, Drouet dashes off on horseback to intercept the carriage.

Fourth Tableau—Drouet has arrived, in advance of the royal party, to call up Deputy-Mayor Sauce. When the carriage arrives Drouet questions the inmates of it, and refuses to be satisfied. But Drouet would be baffled were it not for a deliberate indiscretion of Madame de Rochereul, which reveals a flaw in the passport. The King, discovered, talks kindly to the crowd. The crowd likes him. There is yet a chance of escape! Then the National Guard thunders up, and all is over.

The fifth tableau is the Bishop's Palace at Meaux. There are conversations between the Queen and two gentlemen who still cling to the hope of saving her. One of them is the Deputy Barnave, and he says that the flight must be represented to the Assembly as an abduction. The royal party must figure as the victims of a designing foreign scoundrel, Fersen. Fersen cheerfully offers himself as a sacrifice, but the Queen refuses to let him sacrifice himself. Then comes a tender passage with Fersen, in which he declares his love, and the Queen gives him to understand that, were she not a royal personage and wife his love and loyalty would not be hopeless. They part; she is about to call him back, but the sight of her son recalls her from heaven to earth.

In tableau the sixth we see the Place Royale and the return of the fugitives. A crowd hangs about the gates, indulging in coarse badinage. A deathly silence falls as the coach drives up. It is Fersen, disguised. He lifts his hat as the coach enters the gates, and the curtain falls.

Sara doesn't have a real chance to show her genius until her parting with Fersen, when she moves everybody by her art—her tenderness, gratitude, courage, honor, pathos. It is beautiful, and M. Magnier's Fersen was splendid. Blanche Dufrene, as Madame de Rochereul, was a fine schemer; Desjardine, as Barnave, and Duree, as La Fayette, were excellent. The Leonard of M. Guy was a delightful comedy characterization. Leonard is the court hairdresser. Guy is a little roly-poly-Charles Frohman chap, whose very appearance suggests an inflated frog, and you laugh before he utters a word. But the critics don't like the play. I do; but I see good in all things—barring unwashed theatrical trusts.

Marcel Prévost's Le Plus Faible was produced at the Théâtre Français on April 24. It is the story of a man who loves another man's wife. If that is not a Parisian (stage) novelty, you must ring again! It is well staged and acted, capitally written, but—but—well, it lack drama. It has a happy, conventional ending. The drunken, worthless husband is killed and the hero marries his widow.

Soulié and Marsolleau's romantic verse play, Le Roi Galant, is running to large houses at the Odéon. In it Henry IV makes life miserable to an honorable young wife, the Duchesse de Montmorency. She is engaged to Bassompierre, the King calls the match off, marries her to the homely Prince de Condé, and then begins his suit. But the young wife is incorruptible. The Prince knows of the King's designs upon his honor, says nothing, but wins his wife's love. The King, baffled, rushes off—to be assassinated by Ravaillac, as per history.

Pierre Wolff, the author of The Secret of Polichinelle, has finished another play, which will be seen in the fall.

Camille Audigier and Léon Dezert, the first a writer, the latter an engineer, have collaborated of an air drama, to be called The Conquest of the Air, in five acts, to be done at the Ambigu. A fight in an airmobile will be the big scene of the play.

Last Thursday night (April 28) Guitry produced M. G. Porto-Riche's delightful little play, Les Malfilâtre. The scene is laid in a provincial town, in a carpenter's shop. Malfilâtre discovers that his wife loves another man. She thinks that she does love this other man, but she doesn't. Her husband turns her out of the house, after which he is sorry and longs for her again, but his family will have none of her, so Malfilâtre follows his wife, catches her before her decline and fall, and takes her to his broad and hospitable heart—and she is mighty glad to get back, I can tell you!—foolish, but not wicked, little woman that she is—I mean was.

M. de Max, the player of the leading part in Electra at the Porte St. Martin, has parted from Bernhardt. Max wanted his name on the programme in a certain place; Sara objected; Max told Sara that she was silly; Sara retorted that Max was not a chevalier; then Max called Sara "an old lady," and the wrath of sixty-two Summers and Winters drove Max through the stage entrance. Sara would *not* stand for the "lady."

There is an unwritten law in Paris to the effect that papers are not to tell the story of a play until the morning after the first night. *Gil Blas* broke the law in telling all about Sara's Varennes in its columns, and now Sara is suing *Gil Blas* for damages for the injury such premature and "yellow" methods entailed upon her and the author of the play. As *Gil Blas* deliberately broke the law, it is to be hoped that it will have to pay the piper, Sara.

THE HERMIT.

## MEXICO.

### The New National Theatre—The Composer of Mexico's National Hymn in Want.

*(Special Correspondence of The Mirror.)*

MEXICO CITY, May 12, 1904.

The new National Theatre will be under way in about two months. After the usual delays the final draft has been submitted to the Department of Public Works by the architects of the Government. A prompt approval is expected. The building will be of modern steel construction, and the only national or municipal theatre in the world that is really fireproof. The front of it will line up with Avenida Carlco de Mayo and face San Francisco Street. In front of the theatre there will be a beautiful terrace leading up to the entrance, while the carriage entrance will be on Calle Santa Isabel. It is safe to predict that we will have one of the finest playhouses in the world.

The recent debut of the French Opera company at the Renaciemiento was a success. The President of the Republic and Mrs. Diaz, Mr. and Mrs. Aguacio de la Torre, and Mrs. Lorenzo Elizaga were in a box. High society approved the event in consequence.

The piece chosen for the opening was Les Mousquetaires au Convent. The company has also given The Daughter of the Regiment, La Grande Duchesse de Gerolstein, and Faust. The last named opera proved far beyond the power of the leading artists. A light opera company should never essay grand opera.

We have recently heard at the Arbeu the symphony of Charpentier, the young Jewish composer, known as Impressions of Italy. He has written an opera, Luise, which was produced in Paris. Massenet's La Virgen has also been given here.

The well-known Italian actress, Mariana, is to appear here again this month. She gave her extensive repertoire during her last visit and was successful, artistically and financially.

The Betancourt Theatre, of Chihuahua, was destroyed by fire March 27. Two actors perished in the flames. Investigations have been made by the authorities, but the cause of the fire has not been ascertained, though it is supposed the breaking of an electric wire set fire to some old timber.

Professor Carlos J. Meneses is organizing a number of concerts to be given at the Arbeu. It is said 250 artists are to take part.

From reliable sources comes the information that Iaime Nuno, the composer of Mexico's National Hymn, is at present in sore straits. It is proposed to start a subscription to make the maestro's closing days reasonably comfortable.

Iaime Nuno is a Catalan, and he left the peninsula for Cuba, from which island he came to Mexico in the days when Santa Ana still figured prominently in Mexican public affairs. His composition for a musical score for a Mexican National Hymn received the palm in an open competition, but the pecuniary reward was wholly insignificant.

Nuno left Mexico in 1855 but was again here as the director of an orchestra during the empire. For years past he has earned his living as a teacher of singing in Buffalo and New York, but not being of a pushing nature, on the contrary rather retiring and modest, he has never prospered to the extent that he deserved, though he has always been well thought of both personally and professionally. He married an American and has a family. Hon. Guillermo de Landa y Escandon, Governor of the Federal District, invited Nuno to visit this capital during the national holidays in 1901, and while here he was lionized in several ways. On the sixteenth of September the massed bands played the National Hymn under his direction in the patio of the national palace. It was a unique and an historical occasion. A golden wreath was presented to him while here. Nuno is now over eighty years of age and is still forced to earn his own and family's daily bread by the exercise of his profession; but naturally at so advanced an age his earning capacity is much curtailed, and in any case it would be pleasant for his admirers to know that at an age which well deserves a little rest he had been relieved of the hard, grinding duties of a teacher's life.

Orrin's second season at the circus has also been successful. Pascatel, the man of one hundred forms, opened the bill, then came the Carroll family and others.

The annual battle of flowers has taken place on the Paseo and Calzada de Capultepec. It was a splendid success.

A musical event of note was given recently at the Arbeu by Madame Geuerra Johnstone, of Chicago. The works of Berlioz have also been heard here. The religious drama, El Martir del Calvario, has been performed at the Renaciemiento with success.

A musical and literary velada has been heard at the Primavera Theatre of Tacubaya in honor of the patriots murdered by the clericals on April 11, 1859.

The Peza Theatre, in Vera Cruz, was recently injured by fire. A young girl was asphyxiated and six people were badly injured.

GUIDO MARBURG.

## SOUTH AFRICA.

### Notes from Johannesburg—Frawley Company's Farewell—The Medal and the Maid.

*(Special Correspondence of The Mirror.)*

March 18, 1904.

Daniel Frawley's American company scored another triumph when it produced the American Civil War drama, Secret Service, March 25. The drama was not unfamiliar to Johannesburg playgoers, having been seen at the Standard Theatre a few years ago by an English dramatic company. As Captain Thorne, otherwise Dumont, of the United States Secret Service, Mr. Frawley's acting was fine. As Mr. Arrelsford, a Confederate secret service officer, Hugh C. Buckler was seen to advantage, proving himself an actor of marked ability. Eva Dennison won many admirers for her delightful acting as the saucy Caroline Mitford. Belle D'Arcy acquitted herself admirably as Mrs. Varney, and Robert Rey was acceptable as her son, Wilfred. As Edith Varney, Miss Van Buren played the part to perfection. A better character actress than Christine Hill has probably never been seen on the stage in this country, and as the waddling old black servant, Martha, Miss Hill made the most pronounced hit in the piece. The play was perfectly mounted, and excellently stage-managed.

In Mizzoura, by Augustus Thomas, was offered by Mr. Frawley April 2-7. In Mizzoura serves for the introduction of several quaint and original characters, and the scene depicting the interior of the wheelwright's shop was very effective; but taken all round the play can hardly be classed with the other productions presented by this excellent company. Eva Dennison as 'Liz'beth, and J. R. Amory as Dave, were grotesquely amusing, their quaint comedy and byplay being irresistible. As the self-sacrificing hero, Jim Radburn, Mr. Frawley acted in a quiet, unobtrusive manner, and won well merited applause. Hamilton Reynolds as Travers, Miss Van Buren as Kate Vernon, and Jeffrey Williams and Miss Hill as Mr. and Mrs. Joe Vernon, acted in their usual finished style.

Saturday, April 9, the Daniel Frawley company concluded their Johannesburg engagement, when, by special request, Sardou's Madame Sans Gene was revived. The theatre was crowded with an audience that was most enthusiastic in its appreciation of the efforts of Miss Van Buren, Mr. Frawley, and every one concerned. The production, which is one of the best in the company's repertoire, was admirably put on. On the fall of the curtain the spectators were wildly demonstrative, recalling the players again and again. In response to the call for a speech, Mr. Frawley stepped forward and thanked the audience for the hearty support it had accorded him and his company during their stay in Johannesburg.

He said that he had been in most parts of the English-speaking world, but he had never experienced such a spirit of *bon camaraderie* anywhere as that which existed in this community. He regretted very much that the terms of his contract with the Messrs. Wheeler did not admit of his returning to Johannesburg, but he would always retain pleasant memories of his stay on the Rand. The company is now playing a three weeks' engagement at Wheeler's New Opera House, Pretoria.

James Welch and company still continue to attract large audiences to the Standard Theatre. On Monday, March 28, H. V. Esmond's comedy, When We Were Twenty-One, was staged for the first time in this city. In the exacting role of Richard Carew, Mr. Welch again displayed his versatility. Hitherto his characters had all been of the absurdly humorous type, but in the production under notice sentiment and pathos were portrayed in such an artistic manner as to leave no room for doubt as to the talent of this accomplished comedian. As Kara, the Firefly, Sadie Jerome was capital, and James Nelson was responsible for a very fine study as Sir Horace Plumely. Estella Winwood, as Phillis Ericson, was charming and vivacious. As Richard Andaine, Percival Aylmer's performance was praiseworthy. Alice Mansfield as Mrs. Ericson was delightful. The screaming farce, Just Like Callaghan, by Cosmo Gordon Lennox, was Mr. Welch's offering April 4-12, and The New Clown was revived 13 for four nights. Monday, April 18, Haddon Chambers' comedy, The Tyranny of Tears, will be the attraction, and doubtless hold the boards until the close of the company's Johannesburg season, April 30.

M. D. Waxman's Hebrew Oriental Opera company depends solely on the Jewish section of the Gaiety Theatre, where it is arracting fairly large and appreciative audiences. As the productions are all offered in the Yiddish language, the company depends solely on the Jewish section of the community for its patronage. According to the local press, Mr. Waxman appears to be surrounded by very capable actors, among whom are J. Goldsmith, H. Fineberg, S. Bloom, J. Sherman, M. Axelrad, S. Adler, Madame Waxman, Madame Kaiser, and Fanny Waxman. Since the commencement of the season, April 2, the bill has been changed frequently. Among the offerings were David's Violin, King Saul and David, The Jewish King Lear, Claim in America, The Orphan in Distress, and The Jewish Hamlet.

The Empire management continue to uphold their reputation as caterers of high-class vaudeville, the present company being well up to the standard. The star turn at this establishment is usually an American act, and the current bill is headed with one, Alice Pierce, the American mimic, being the feature of it. This clever young lady has few equals in her particular line on the stage to-day, and her faithful impersonations of dramatic stars are greeted with applause by large audiences nightly. The Three Haytors make a hit of the most pronounced sort in their amusing sketch, Fun on an Island. Jack Lane, an original Yorkshire dialect comedian, is very popular. Lillian Lowe, ballad vocalist; Lillian Saville, serio; Oakley and James, sketch artists; Marzella's cockatoos and macaws, the Three Valdares, trick cyclists; Beatie Linden, serio, and the Romildas Sisters, tight-wire equilibrists, closed last night. They all open at the Tivoli Palace, Cape Town, April 20, for six weeks.

The new importations to make their first appearance before a South African audience tonight at the Empire, are: Staley's Novelty Transformation company, Fraulein Anny Krulik, German Tyrolean vocalist; Fred Dunstone, comedian; Alice Digby, serio and dancer, and Elaine Ravensberg, who is billed as Drury Lane's "Most Beautiful Principal Boy."

His Majesty's Theatre was packed to the doors Monday, April 11, to welcome the reappearance of the Wheeler-Edwardes Gaiety company. Its present stay will not be of long duration, but it is safe to say that the season will be a very successful one. The opening attraction was the first offering in Johannesburg of the two-act musical comedy, The Medal and the Maid. The reception accorded such old favorites as Nora Brocklebank, Maud Marsland, Gertie Lester, Myles Clifford, Victor Gouriet, and Arthur Grover, was most pronounced. The play was excellently mounted, the scenery being elaborate, and the dresses extremely pretty; but "the play's the thing," and the best proof that the production failed to attract is the fact of its withdrawal after the sixth performance. Musical comedies that are successful in this city usually run from two to four weeks to turn-away business.

The second edition of The Toreador is announced for this evening, and if it is as good as the first edition, which was played here two years ago, then Manager Young will have plenty of work counting the takings at the box-office.

On the close of the present engagement of the Sass-Nelson-Welch company, at the Standard Theatre after the sixth performance. Musical comedies Sass and Nelson's Refined Comedy and Dramatic company, headed by T. B. Thalberg, Katherine Pole, and Edward Sass. This organization will present an entirely new repertoire of the recent London and New York successes, to wit: The Admirable Crichton, Quality Street, and Little Mary.

Ben Davies, the Welsh tenor, is now on a successful tour of the South African colonies, under the direction of Sass and Nelson. Supporting Mr. Davies are several artists of high repute in the musical world, notably: Whitney Tew, the American baritone; Maggie Purvis, late principal soprano to the Royal Choral Society, Albert Hall, London; Agnes Lakin, a gifted contralto; Edward De Jong, "The World's Greatest Flautist," and Signor Mascheroni, a pianist of eminence, who acts as accompanist for this distinguished company. Three concerts will be given in this city, on the nights of April 20, 22, and 24. The advance bookings are breaking all previous records.

Leonard Rayne's new dramatic company is at the Opera House, Cape Town, presenting an extensive repertoire of plays new to this country, including The Cardinal, All Fletcher's Fault, Human Nature, and A Snug Little Kingdom.

JOHN M. DOBINSON.

## AUSTRALIA.

### Gossip from the Antipodes—An Improved Condition of Affairs.

*(Special Correspondence of The Mirror.)*

SYDNEY, April 25.

The improved business outlook in the Commonwealth is largely reflected in the crowded attendance at the leading theatres in the larger cities, although there may occasionally be a few exceptions, invariably with second-class traveling companies.

In Sydney The Light That Failed has followed The Admirable Crichton at Her Majesty's, Cuyler Hastings again scoring a success as Dick Helder. The next production will probably be The Amateur Cracksman.

At the Sydney Royal, Bland Holt is, as usual, doing good business with The Great Millionaire, which will be succeeded by a number of popular revivals, which will prevent for some time the staging of a number of Drury Lane and other dramas, of which Mr. Holt has the Australian rights.

The Sydney Lyceum is closed for two or three weeks, when it will be reopened by George Stephenson with the English comedy company specially engaged in London. The three leading pieces will be The Rose of Riviera, The Skirt Dancer and The Daily Doctor.

There has been a continual series of short but successful seasons at the Sydney Palace, where the Permares have reproduced the pantomime, Little Red Riding Hood, which proved a veritable mascot to them in Melbourne and Adelaide. They will be followed May 14 by the Tom Nawn American vaudeville and comedy company, organized by James Rial, who has great faith in Australian audiences, notwithstanding the failure of The World's Entertainers some few years ago.

A revival of A Message from Mars by the Hawtrey company is attracting good audiences to the Sydney Criterion.

In Melbourne the Stine-Evans company is concluding a satisfactory season with Mamma's New Husband at the Princess's, while at the Royal W. Anderson has produced Her Second Time on Earth to a crowded house.

At Her Majesty's The Darling of the Gods is proving a phenomenal success, and in place of withdrawing it Mr. Williamson has engaged the Princess's for the production of The Marriage of Kitty by his new English comedy company, which has achieved a marked success with it in Adelaide. They will be followed by the London Gaiety company, now en route from San Francisco, which will open with Three Little Maids. The Australian season is limited to eighteen weeks, after which the company will return to America. The Girl from Kay's, Kitty Grey and Madame Sherry are to be produced.

During the brief season of Williamson's comedy company in Adelaide Cousin Kate, preceded by Madame Butterfly, was produced.

John F. Sheridan, after an excellent season in Adelaide, has left for Western Australia, his trump card being Mrs. Dooley. Subsequently he proceeds to South Africa.

In New Zealand most of the touring companies appear to be having a good time of it. They are headed by Williamson's Royal Comic Opera Company, which includes in its repertoire My Lady Molly, The Mikado, Dorothy and Ma the Rosette.

The dramatic companies include those headed by Alfred Dampier, Charles Holloway and Miss Fitz-Maurice Gill; also the William Anderson and Woods-Williamson combinations.

The Gavin-Spence American Company will commence its New Zealand tour early in May.

It is stated that at the conclusion of the New Zealand tour of Williamson's Royal Comic Opera Company Florence Young will leave for America.

Maggie Moore is playing the smalls in South Australia.

On the return of the Julius Knight-Maude Jeffries company from Melbourne to Sydney The Duke of Killicrankie will be staged.

Mr. Williamson has secured the Australian rights of The Cingalee.

The Zeehan Theatre, Tasmania, has been purchased by George Adams (Tattersall), owner of the Sidney Palace.

Nellie Stewart is expected to return to Australia before the end of the year.

The Kate Howard dramatic company has left Sydney for Tasmania.

Melbourne theatre proprietors and managers are much concerned by reason of the extensive alterations demanded by the city authorities in the various buildings, all of which are said to be more or less defective in construction.

JOHN PLUMMER.

Willoughy and Geach, without repeating in full at the Palace their Melbourne success with A Stranger in a Strange Land, have no cause to complain of the support afforded by Sydney playgoers. They have now revived the popular What Happened to Jones and The Wrong Mr. Wright prior to leaving for Brisbane, Q.

Anderson, at the Lyceum, has withdrawn The Ladder of Life, in favor of My Jack.

Mel. B. Spurr cleared £600 out of his two holiday recitals at the Town Hall, and has since been doing excellent business at the Queen's Hall, prior to leaving for Brisbane, Q.

Pete Baker, the Dutch comedian, who visited Australia in the 80's, is a member of the Nawn-Rial company, shortly to open at the Palace.

Edward Lauri and the members of George Stephenson's new English company, left London for the antipodes at the commencement of the current month.

Your Annie Russell has been engaged by J. C. Williamson for an early visit to Australia.

Florence Young, who graduated with Pollard's Juvenile Opera Company and has for many years starred with J. C. Williamson's comic opera and musical comedy companies, is to visit America at the close of her present engagement with Williamson.

Pete Hughes, for many years associated with J. C. Williamson as business manager, and Clifford Eskell are fellow passengers to 'Frisco by to-day's mail steamer.

Cecil Ward, a sterling actor and one of those fortunates who is independent of his profession, has recently sold his lovely waterside home in Sydney and left for England. On dit, that it is his intention to bring out to Australia a high-class comedy company. Ward was for many years leading juvenile in the Brough and Boucicault and Brough comedy companies, and has since appeared under J. C. Williamson's management throughout Australia and New Zealand.

Maggie Moore (Mrs. H. R. Roberts) has been producing The Widow from Japan in Adelaide. I hear that Roberts is shortly returning to Australia.

Claire Canfield, the lady baritone, has gone across to 'Frisco.

J. S. Rial and Tom Nawn are now represented in Sydney by Albert Clark.

Harry Rickards' present bill at the Tivoli includes May Moore Duprey, a clever character comedienne hailing from your part of the globe; Fred Russell, the ventriloquist, and his dummy, Coster Joe; the two Bells and the Six Empire Girls.

Fitzgerald's big circus is back in Sydney at its old location, Belmore Park. A big draw in the present bill is the team of Japanese wrestlers, the first team of the kind to leave its native heath.

J. C. Williamson's new English company has successfully produced in Adelaide Cousin Kate and Madam Butterfly.

Harry Rickarda has engaged Little Tich for an Australian tour.

Tom Nawn's American Entertainers will open at Dunedin, N. Z., about December next.

Maskelyne and Cook, the magicians of note, will visit Australia in 1905. Their performance at Egyptian Hall, London, is one of the present writer's earliest recollections of anything in the show line.

NEWTON DALY.

# DATES AHEAD

*Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.*

### DRAMATIC COMPANIES

A HIDDEN CRIME (J. M. Ward, mgr.): Detroit, Mich., May 29-June 4, Chicago, Ill., 5-11.
A LITTLE OUTCAST (Eastern): Geo. E. Gills, Burt McPhail, mgr.): Minneapolis, Minn., May 29-June 4.
**A ROYAL SLAVE** (Northern; Harry Gordon, mgr.): Springfield, Ill., June 1.
ADAMS, MAUDE: San Francisco, Cal., May 30-June 11.
BARRYMORE, ETHEL: London, Eng., May 11—indefinite.
BOOM'S FARCE COMEDY (Ed Tanner, mgr.): Putnam, Conn., June 13-18, Meriden 20-26.
COHANS, THE FOUR (Fred Niblo, mgr.): Spokane, Wash., May 30, 31, Missoula, Mont., June 1, Anaconda 2, Butte 3, 4, Great Falls 6, Helena 7, Duluth, Minn., 10, West Superior, Wis., 11, Minneapolis, Minn., 12-14.
COLLIER, WILLIAM: New York city April 4—Indefinite.
CROSMAN, HENRIETTA (David Belasco and Maurice Campbell, mgrs.): New York city Jan. 11—indefinite.
DALY, ARNOLD: Portland, Me., May 27.
EAST LYNNE: St. Louis, Mo., May 30—indefinite.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Grand Rapids, Mich., May 30, Ann Arbor June 1, Erie, Pa., 2, Ithaca, N. Y., 3.
GIRLS WILL BE GIRLS: Boston, Mass., May 23-June 1.
IRVING, ISABELLE: Duluth, Minn., May 30, 31, Eau Claire, Wis., June 1, Winona, Minn., 2, Madison, Wis., 3, Elgin, Ill., 4.
**JAMES BOYS IN MISSOURI** (Eastern; Geo. Klimt, prop.; Frank Gazzalo, mgr.): Milwaukee, Wis., May 29-June 4, St. Paul, Minn., 5-11, Minneapolis, Minn., 12-18.
JESSE JAMES (Chas. L. Crane, mgr.): New York city May 30-June 4.
LEGALLY DEAD: Traverse City, Mich., June 1.
LOOPING THE LOOP (Jas. C. Felan, mgr.): Belfast, Me., May 31.
MACDOWELL, MELBOURNE (Dave A. Weis, mgr.): San Francisco, Cal., May 1-June 1.
McFADDEN'S FLATS (Thos. R. Henry, mgr.): Bozeman, Mont., May 31, Livingston June 1, Billings 2, West Superior, Wis., 4, Hipping, Minn., 5, Duluth 6.
MANSFIELD, RICHARD: Portland, Ore., May 30, 31.
**MANTELL, ROBERT B.** (Max Zoellner, mgr.): St. Johns, N. B., May 30-June 4.
NEILL, JAMES (Neill-Morosco, mgrs.): Oakland, Cal., May 9-June 19.
O'NEILL, NANCE: Montreal, Can., May 23-June 4.
**ON THE BRIDGE AT MIDNIGHT** (Geo. Klimt, prop.; Frank Gazzolo, mgr.): Baltimore, Md., May 30-June 4, Pittsburgh, Pa., 6-11.
OUR NEW MINISTER (Miller and Convers, mgrs.): Santa Ana, Cal., May 31, San Diego June 1, 2, San Bernardino 3, Riverside 4, Bakersfield 6, Visalia 7, Fresno 8, San Jose 9, Oakland 10-12.
QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Pittsburgh, Pa., May 30-June 4.
QUINCY ADAMS SAWYER: St. Louis, Mo., May 8—indefinite.
REMEMBER THE MAINE: St. Paul, Minn., May 29-June 4.
RESURRECTION: New York city May 30-June 4.
**SHANNONS, THE** (Harry Shannon, mgr.): Cadillac, Mich., May 31, Traverse City June 1.
STONE, FLORENCE: Duluth, Minn., May 30-June 2.
**THE COUNTY CHAIRMAN** (Henry W. Savage's): New York city Nov. 24-June 4.
**THE GAME KEEPER** (Thos. J. Smith; Rowland and Clifford, mgrs.): Washburn, Wis., May 31, Ashland June 1, Hancock, Mich., 2, Lake Linden 3, Calumet 4, Greenland 5, Rockland 6, Antanogan 7, Ishpeming 8, Gladstone 9, Appleton 10, Neenah 11, Oshkosh 12.
THE GOVERNOR'S SON: Atlantic City, N. J., May 30-June 4.
THE LITTLE HOMESTEAD (Wm. MacCauley, mgr.): Grand Rapids, Wis., May 31, Stevens Point June 1, Portage 2, Fond du Lac 4, Racine 5.
THE LITTLE MOTHER: Philadelphia, Pa., May 30-June 4.
THE MIDNIGHT FLYER (Ed Anderson, mgr.): Adrian, Mich., June 2, 3.
THE MOONSHINER'S DAUGHTER: Kansas City, Mo., May 29-June 4.
THE SIGNAL LIGHTS OF PORT ARTHUR (Brandan and Manzler, mgrs.): Buffalo, N. Y., May 30-June 4.
THE SMART SET: Boston, Mass., May 30-June 24.
THE VIRGINIAN (Kirke La Shelle, mgr.): Chicago, Ill., May 2—indefinite.
TWO LITTLE SAILOR BOYS: New York city May 23-June 4.
TYREE, ELIZABETH: New York city April 25—indefinite.
UNCLE TOM'S CABIN (Wilson and Co., mgrs.): Port Jefferson, N. Y., May 31, Cold Springs June 1.
UNCLE TOM'S CABIN (Stetson's; Northern; Al. Gould, mgr.): Wadena, Minn., May 31.
WHY GIRLS LEAVE HOME: Cleveland, O., May 29-June 4, Pittsburgh, Pa., 6-11.
YORK STATE FOLKS (Fred E. Wright, prop.): Chicago, Ill., May 29-June 4.

### STOCK COMPANIES.

ALBEE: Providence, R. I., April 18—indefinite.
ALCAZAR: (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ARDEN, EDWIN: Washington, D. C.—indefinite.
AUBREY (Wm. Davidge, mgr.): Montreal, Can., May 16—indefinite.
BAKER THEATRE (George L. Baker, mgr.): Los Angeles, Cal., May 1-June 11; San Francisco, 12-18.
BALDWIN-MELVILLE: Cleveland, O.—indefinite.
BASTABLE: Syracuse, N. Y., May 16—indefinite.
BELLOWS, WALTER: Denver, Col.—indefinite.
BLAIR, EUGENIE: Detroit, Mich.—indefinite.
BIJOU THEATRE: Philadelphia, Pa.—indefinite.
BOWDOIN SQUARE: Boston, Mass.—indefinite.
**BUHLER, RICHARD** (Wedgwood Nowell, mgr.): Providence, R. I., May 16—indefinite.
BURRILL STOCK (Charles M. Burrill, mgr.): Springfield, Ill., May 8—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Thrall, mgrs.): San Francisco, Cal.—indefinite.
COLUMBIA: Newark, N. J., April 4—indefinite.
COOK OPERA HOUSE: Rochester, N. Y., April 18—indefinite.
DARCY AND SPECK'S: Philadelphia, Pa.—indefinite.
DAVIS-BOYLE: Rochester, N. Y., March 14—indefinite.
DONNELLY, HENRY V.: New York city—indefinite.
ELLEFORD: Salt Lake, U.—indefinite.
ELYSIUM (Will R. Wilson, mgr.): New Orleans, La., Nov. 21—indefinite.
EMPIRE: Columbus, O.—indefinite.
EVESSON, ISABELLE (Jas. T. Malone, mgr.): Providence, R. I., May 23-June 18.
FERRIS: Minneapolis, Minn.—indefinite.
FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—indefinite.
GARRICK (Jay Kusell, mgr.): Mt. Vernon, O.—indefinite.
GLASER, VAUGHAN: Cleveland, O., March 14—indefinite.
GRAND OPERA HOUSE: Pittsburgh, Pa.—May 28.
HOLDEN STOCK: Minneapolis, Minn.—indefinite.
IMPERIAL: St. Louis, Mo.—indefinite.
KELLER (A. M. Keller,, mgr.): Nevada, Mo., May 1-Aug. 15.
KENNEDY, JOHN J.: Duluth, Minn., May 23—indefinite.
KINGDON-COURTNEY: Albany, N. Y., May 23-June 25.
LAKEWOOD (Lewis McCord, mgr.): Skowhegan, Me., May 23-Sept. 3.
MAJESTIC STOCK: Erie, Pa.—indefinite.
MILWAUKEE GERMAN THEATRE: Milwaukee, Wis., June 15—indefinite.
MORDANT-HUMPHREY: Albany, N. Y., March 14—indefinite.
NEILL-MOROSCO (Chas. Astor Parker, mgr.): Portland, Ore.—indefinite.
PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PLAYERS: Chicago, Ill.—indefinite.
PROCTOR'S: Albany, N. Y., May 9—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
SNOW, MORTIMER: Troy, N. Y., May 23—indefinite.
SPOONER (Mrs. Spooner, prop.; Will McAllister, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.
THANHOUSER: Milwaukee, Wis., July 7—indefinite.
TROY, DONNA (Jas. L. Glass, mgr.): New Albany, Ind., May 30-June 11.
TUOHY COMEDY: Aurora, Ill., May 29—indefinite.
WALLACE: Knoxville, Tenn., May 2—indefinite.

### REPERTOIRE COMPANIES

BONNAIR-PRICE (Wm. N. Smith, mgr.): Waxahatchie, Tex., May 30-June 4.
BRECKENRIDGE STOCK: Joplin, Mo., May 22—indefinite.
CAMPBELL STOCK: Newark, N. Y., May 30-June 4.
CLARK STOCK (Miles Berry, mgr.): Battle Creek, Mich., May 30-June 4.
CURTS DRAMATIC: Wisner, Neb., May 30-June 1, Stanton 2-4.
CUTTER AND WILLIAMS: Mansfield, O., May 9-June 11.
DALE, MARIE (W. E. Martin, mgr.): Meridian, Miss., May 29-June 11, Vicksburg 12-26.
DILGER-CORNELL: Corning, N. Y., May 30-June 4, Bradford, Pa., 6-11.
DYFFRYN, ETHEL: Brantford, Can.—indefinite.
ECLIPSE STOCK: Tishomingo, I. T., May 30, 31, Hailetville June 1, 2.
EVANS, BRANDON, STOCK (Harry Rennels, mgr.): Newport News, Va., May 23—indefinite.
FISKE STOCK (Fiske and Stock, mgrs.): Charlottetown, P. E. I., May 26-June 1, Picton, N. S., 2, 3, New Glasgow 4, Halifax 6-18.
FRAWLEY, DANIEL: Johannesburg, S. A.—indefinite.
GARDNER-VINCENT: Point Pleasant, N. J., May 31—indefinite.
GERARD THEATRE STOCK: Rochester, Minn., May 30-June 5.
GLICK STOCK (H. T. Glick, mgr.): Atchison, Kan., May 30-June 4.
GROSS-LYALL: Paducah, Ky., May 30-June 11.
HALL, DON C.: Lodi, Cal., May 30-June 4, Sacramento 6-11, Marysville 13-18.
HULBERT, LAURA: Champaign, Ill., May 30-June 11.
HUNT STOCK: Alpena, Mich., May 23-June 4.
KARROLL, DOT (W. C. Welsh, mgr.): Providence, R. I., May 9-July 9.
KINGSLEY-RUSSELL (E. B. Russell, mgr.): Trenton, Mo., May 30-June 4.
LONG, FRANK E., STOCK (J. A. Lacy, mgr.): West Superior, Wis., May 23-June 4.
McALLISTER STOCK: Halifax, N. S., May 30-June 4.
MADISON SQUARE (Slater's): Dallas, Tex., May 30-June 2.
MARKS BROTHERS (R. W. Marks, mgr.): Christies Lake, Can., April 25—indefinite.
MARKS BROTHERS (Joe Marks, mgr.): Carleton Place, Can., May 30-June 1, Almond 3, 4.
MARKS STOCK (Tom Marks, mgr.): Orilla, Can., May 30-June 4.
MASON, LILLIAN: Hutchison, Kan., May 30-June 4, Kingman 6-11, Pratt 13-18.
MAYNARD DRAMATIC (Maynard Brothers, mgrs.): Lansing, Mich., May 30-June 4, Battle Creek 6-11, Benton Harbor 13-July 2.
MILLER-BRYAN (F. F. Miller, mgr.): Baton Rouge, La.—indefinite.
**MURRAY AND MACKEY** (John J. Murray, mgr.): Parkersburg, W. Va.—indefinite.
NATIONAL STOCK (Chas. R. Schod, mgr.): Whitehall, N. Y., May 30-June 4, Fort Edward 6-11.
NATIONAL STOCK: Durham, N. C., May 23-June 4.
NORTH BROTHERS' COMEDIANS (Eastern): Sioux Falls, S. D., May 29-June 5, Sioux City, Ia., 6-11, Fairmont, Minn., 16-18.
NORTH BROTHERS' COMEDIANS (F. C. Carter, mgr.): Dennison, Tex., May 23-June 4.
POWER STOCK: Hartland, Me., June 2-4, Ooldtown 6-8.
RENTFROW'S PATHFINDERS: Calais, Me., May 30-June 11.
SANFORD'S, WALTER, PLAYERS: Wellington, N. Z., May 16-June 18.
SNOW, MORTIMER: Troy, N. Y.—indefinite.
SPOONER DRAMATIC (W. D. Harrison, mgr.): Shreveport, La., May 8-June 4.
TAYLOR STOCK (Albert Taylor, mgr.): Montgomery, Ala., May 23-June 4.
VAN DYKE AND EATON (F. Mack, mgr.): Washington, Pa., May 23-June 4, Ft. Wayne, Ind., 6-20.
VERNON STOCK (Benj. B. Vernon, mgr.): Wilkes-Barre, Pa., May 30-June 4, Asbury Park, N. J., 6-July 30.
WILLIS STOCK: Grand Forks, N. D., May 23-2 Winipeg, Can., 30—indefinite.
WINNINGER BROTHERS' OWN (Frank Winninger, mgr.): Oshkosh, Wis., May 29-June 5, Kenosha 6-12.

### OPERA AND EXTRAVAGANZA.

ABORN OPERA: Washington, D. C., May 9—indefinite.
A COUNTRY GIRL: St. Louis, Mo., May 30-June 4.
BOOM'S OPERA (A. Mayer, mgr.): Milford, Mass., June 13-18, Putnam, Conn., 20-25.
BOSTON IDEAL OPERA: Little Rock, Ark., June 1.
**ENGLISH GRAND OPERA** (Henry W. Savage, mgr.): Pittsburgh, Pa., May 23-June 4.
HERALD SQUARE OPERA (Frank T. Kintzing): St. Marys, Pa., May 30-June 1, Kane 2-4, New Castle 6-12.
HOPPER, DE WOLF: New York city April 18—indefinite.
LYRIC OPERA (Harry Leaville, mgr.): Jonesboro, Ark., June 2-4, Pine Bluff 5-11, Greenville, Miss., 12-15, Jackson 16-18, Natchez 20-25.
MANHATTAN OPERA (Herbert Salinger, mgr.): Elmira, N. Y., June 6—indefinite.
MISS BOB WHITE: Philadelphia, Pa., April 18—indefinite.
PIFF, PAFF, POUF: New York city April 2—indefinite.
ROGERS BROTHERS: Duluth, Minn., June 3, 4.
**SAVAGE GRAND OPERA** (Henry W. Savage's): Pittsburgh, Pa., May 23-June 4.
THE BOSTONIANS: Boston, Mass., May 30—indefinite.
THE GIRL FROM DIXIE: Minneapolis, Minn., May 29-June 1, St. Paul 2-4.
THE ISLE OF SPICE: Boston, Mass., May 9—indefinite.
THE MAID AND THE MUMMY: Chicago, Ill., May 16-June 4.
THE MAN FROM CHINA: New York city May 2—indefinite.
**THE PRINCE OF PILSEN:** London, Eng., May 14—indefinite.
THE ROYAL CHIEF: Chicago, Ill.—indefinite.
THE SHOW GIRL: Cleveland, O., June 6.
THE SHO-GUN (Henry W. Savage, mgr.): Chicago, Ill., April 4—indefinite.
THE SHOW GIRL: Cleveland, O., June 6—indefinite.
THE SILVER SLIPPER (John C. Fisher, mgr.): Lancaster, Pa., May 30-June 1.
THE SOUTHERNS: New York city May 23—indefinite.
THE WIZARD OF OZ: Chicago, Ill., May 23—indefinite.
**THE YANKEE CONSUL** (Henry W. Savage's): New York city Feb. 22—indefinite.
TIVOLI: San Francisco, Cal.—indefinite.
VAN STUDDIFORD, GRACE: Buffalo, N. Y., May 31-June 1.
WILBUR OPERA (W. H. Fullwood, mgr.): Springfield, Mass., May 23—indefinite.
WILSON FRANCIS: Montreal, Can., June 2-4.
WOODLAND: Boston, Mass., April 25—indefinite.

### MINSTRELS.

BOOM'S (Fields and Hanson, mgrs.): Milford, Mass., June 20-25, Putnam, Conn., 27-July 2.
CULHANE, CHASE AND WESTON'S (Will E. Culhane, mgr.): Almonte, Can., May 31, Carleton Place June 1, Smith's Falls 2, Perth 3, Kemptville 4, Farnham 6, Granby 8, Magog 9, Greenville, Me., 13, Guilford 14.
FIELD'S, AL, G. (Edward Conard, mgr.): Saginaw, Mich., May 30, Bay City 31.
HENRY'S, HI: Paterson, N. J., May 31-June 1.
KERSANDS', BILLY (C. Jay Smith and W. C. Thompson, mgrs.): Chicago, Ill., May 29-June 4.
MARION AND PEARL'S: Rye Beach, N. Y., May 30-June 4.
VOGEL'S (Jno. W. Vogel, mgr.): St. Louis, Mo., May 22—indefinite.

### VARIETY.

A NIGHT ON BROADWAY: New York city May 23-June 4.
BOHEMIANS: Brooklyn, N. Y., May 30-June 4.
BOOM'S PANTOMIME (H. Carlton, mgr.): Athol, Mass., June 13-18, South Hanson 20-25.
DODGE AND BOWMAN'S: Quincy, Ill., May 30, 31.
LONDON GAIETY GIRLS (Cliff W. Grant, mgr.): Montreal, Can., May 23-July 2.
MANHATTAN VAUDEVILLE (Boom's): Putnam, Conn., May 30-June 4, Milford, Mass., 6-13, Meriden, Conn., 13-18.
MOONLIGHT MAIDS: New York city May 30-June 4.
ORPHEUM BURLESQUERS: Philadelphia, Pa., May 30-June 4.
PARISIAN WIDOWS: Buffalo, N. Y., May 30-June 4.
REEVES, AL.: St. Paul, Minn., May 30-June 4.
RIALTO (S. Bennett, mgr.): Milford, Mass., May 30-June 4, Meriden, Conn., 6-11, New Britain 13-18.
RUNAWAY GIRLS: Cleveland, O., May 30-June 4.
TRIMBLE'S FROLIQUES: Austin, Tex., May 31, Belton June 2, Rockdale 3, Crockett 4, Bryan 6, Navasota 7, Waco 8, 9, Temple 10, 11.

### CIRCUSES.

BARNUM AND BAILEY: Pontiac, Mich., May 31, Port Huron June 1, Flint 2, Saginaw 3, Bay City 4, Jackson 7.
BOSTOCK'S TRAINED ANIMALS: Coney Island, N. Y., May 14—indefinite.
BUFFALO BILL'S WILD WEST: Cambourne, Eng., May 31, Truro June 1, Bodmin 2, Plymouth 3, Taunton 4, Dorcester 6, Poole 7, Southampton 8, Winchester 9, Newburg 10, High Wycombe 11.
CAMPBELL BROTHERS': Wahpeton, N. D., May 31, Hillsboro June 1, Larimore 2, Park River 3, Langdon 4, Canelo 6.
DOWNIE'S Weedsport, N. Y., May 31, Jordan June 1.
FOREPAUGH AND SELL'S: Portland, Me., May 30, Dover, N. H., 31, Manchester June 1, Concord 2, Nashua 3, Fitchburg, Mass., 4, Brockton 6, New Bedford 7, Taunton 8, Newport 9, Fall River 10, Woonsocket, R. I., 11, Providence 13.
GENTRY BROTHERS': Chicago, Ill., May 30-June 4.
HARGREAVES: Seneca Falls, N. Y., May 31.
HARKNESS AND FOX: Lilly, Pa., May 30, 31, Cassandra June 1, 2, Portage 3, 4.
LOWERY BROTHERS: Slatington, Pa., May 31.
MACFARLAND AND HOLDERS: Bridgeton, N. J., May 30, 31.
MACKEY'S: St. Louis, Mo.—indefinite.
MAIN'S, WALTER: Carbondale, Pa., May 31, Poughkeepsie, N. Y., June 1.
MUNDY SHOWS: Dayton, O., May 30-June 4.
PAN AMERICAN SHOWS: Lehigh, I. T., May 26.
RINGLING BROTHERS: Belleville, Can., June 2, London 10, Chatham 11, South Bend, Ind., 14.
SAUTELLE'S, SIG.: Westerley, R. I., May 31, River Point June 1, Pawtucket 2, Newport 3, Warren 4.
SEIBEL BROTHERS: Horicon, Wis., May 31, Waupun June 1, Berlin 2, Ripon 3, Princeton 4.
SIPE'S: Hartford City, Ind., May 31.

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WALSH BROTHERS: Webster, Mass., May 31, Woonsocket, R. I., June 1, Pascoag 2, Attleboro, Mass., 3, Dedham 4.

### MISCELLANEOUS.

ADAMS', JAS. R., FIRE SHOW: Luna Park, Coney Island, May 14—indefinite.
BOOM'S COLORED (John Larkins, mgr.): New Britain, Conn., June 20-25, Athol, Mass., 27-July 2.
BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Atlantic City, N. J., May 30—indefinite.
BROOKE'S BAND: Milwaukee, Wis., May 7-June 25.
CANADIAN COLORED CONCERT: Park Falls, Wis., May 31, Phillips June 1, Withel 2.
COYLE'S MUSEUM: Clear Lake, Ia., May 30-June 4.
CRYSTALPLEX (M. Henry Walsh's): Bar Harbor, Me., May 30-June 4.
DUSS ORCHESTRA: New York city May 22—indefinite.
HERBERT, VICTOR, ORCHESTRA (W. B. Clayton, mgr.): Buffalo, N. Y., May 23-June 4.
HEWETT (Illusionist): Montrose, Col., May 30, 31, Grand Junction June 2-4, Eureka, U., 6, 7, Silver City 9, 10.
HUTCHISON CARNIVAL: Dennison, O., May 30-June 4.
INNES BAND: Sioux City, Ia., May 30-June 3.
KILTIES' BAND (T. P. J. Powers, mgr.): Buffalo, N. Y., May 28-June 5.
KNOWLES, THE (Hypnotists; Elmer E. Knowles, mgr.): Cumberland, Md., May 30-June 5, Wheeling, W. Va., 6-11.
LAMBRIGGER ZOO: Conneaut, O., May 30-June 1.
PAULINE (Hypnotist; Chas. Hine, mgr.): Buffalo, N. Y., May 30-June 4.
VANE, HARRY: Gilman, Ill., May 30-June 4.

## OPEN TIME.

INDIANA.—Columbus—Crump's Theatre, Sept. 1-19, 21-29, Oct. 1-25, 27-31, Nov. 1, 3-10, 12-17, 19, 22-30, Dec. 1-12, 14-21, 23-31.
MICHIGAN.—Battle Creek—Post Theatre, June 6-9, 14-16.
OHIO.—Kenton—Dickson's Grand, Sept. 1, 2, 5-7, 12-14, 19-23, 26-30, Oct. 3-7, 10-14, 17-19, 24-28, Nov. 2-4, 7, 8, 14-16.

## LETTER LIST.

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### WOMEN.

Ainsworth, Estelle, Mrs. Chas. Abbott, Lillyn Allyn, Mildred Adams, Darel Ainsworth, Grace Arnold, Nadine Atherton, Gertie Anderson, Lottie Alter, Rena Aubrey, Miri Ackman, Blanche Adams, Blanche Aldrich, Adele Archer.

Blyth, Mary, Marion Berg, Frances Belmont, Ruby Bridges, Evelyn Barnes, Clara Blandick, Rolinda Bainbridge, Lillian Bayer, Effie M. Bardine, Emelie M. Benner, Mrs. T. D. Briscoe, Marjorie Burt, Carrie Behr, Miss Jack Boutwell, Eugenie Barker, Pauline Baxter, May Boyle, Kittie Bingham, Nellie Black, Vera Brewster, Laura H. Butler, Rae Bowdous, Kathryn Brown, May Bretonne, Mercides V. Bishop, Helen C. Bier, Mabel Brownell, Gabriel Barbier, Ollie Berkley, Mrs. Raymond Bedell, Madeline Berdette, Sarah Boyd, Anna Boyd, Marie F. Brooks, Lillian Burkhardt, Lou Babcock, Eleanor Burnham.

Clifford, Alice, Bertha Cookson, S. Beatrice Clayton, Sernie Castro, Gertrude Clarke, Beatrice Coventry, May Conwell, Jessie Carey, Catherine Colburn, Celeste Carter, May Courtney, Kathleen Clifford, Lulu Cosgrove, Mrs. Billy Clifford, Blanche Calvert, Louise Cushman, Kate Campbell, Florence Cathcart, Beryl Clifton, Helen Crane, Maybelle Cameron, Lois F. Clark, Anna Caldwell, Ala Chapelle, Patricia Claire, Adelaide Cushman, Carmelita Castello, Josephine Carina, Millie Culpin, Virginia Colhoune, Anet Carver.

Dantes, Marie, Madge Dean, Edith Donety, Irene Daniels, May Durrea, Mabel Deane, Nellie Durkin, Miss Theo. Dudley, Dorothy Dean, Marie Doro, Sadie Dalley, Jane Delmore, Miss L. Drake, Mrs. Dade, Virginia Darrell, Jane Dore, Helen Dayne, Rose Dodge, May de Sousa, Gertrude Douglass, Madeline Dallas.

Earle, Ermine, Kate Everleigh, Jean Elsnerle, Anna Elliott, Elose Elliston, Anna Everett, Gladys Earlcott, Nan Elliott.

Flemming, Alice, Minnie Fuller, Virginia Frances, Anna E. Fay, May Fiske, Belle Franklyn, Eva French, Lillian French.

Greene, Daisy, Florence Green, Grace Griswold, Marie L. Gribben, Mabel Griffith, Mrs. Harry Gilman, Hope Gage, Marie Graat, May Gilbert, Edith C. Gordon.

Harrison, Maude, Eleanor Hall, Ada Hoager, Ida Howland, Grace Hunter, Ellawarren Harmon, Mrs. F. P. Howard, Gracia Hammond, Lillian B. Hadley, Mabel Hastings, Blanche Hall, Mrs. J. R. Haywood, Louise C. Hale, Margaret Hamilton, Margaret Hawley, Bertie Herron, Mrs. R. E. Hangeros, Claudia Hubbard, Anna Hardiman, Maysie Harrison, Mrs. Haney, Mary Hall, Amanda Hendrix, Beatrice Hutchinson, Martha Hawkins, Selma Harris, Dorothy Hammond.

Ireland, Marie, Alice Irving, Maud Irving.

Jones, Minnie E., Minnie Jarbeau, Vernona Jarbeau.

Keir, Angela, Doris Keane, Mazie Kavenaugh, Miss G. Kimball, Eleanor Kinsey, Dorothy Kenton, Myra Ketchan, Rita Knight.

Lowell, Catherin, Helen Lord, Dorothy La Mar, Cissie Loftus, D. Hope Leonard, Claire Lane, Eleanore Lawson, Margaret Lee, Phoebe Loubet, Effie Laurence, Mrs. M. V. T. Labadie, Maybelle Leach, Irma La Pierre, Leslie Lyman, Alberta Lee, Lela Lelan, Babe Lund.

Marsden, Violet, Louise Margaret, Edna May, Ida Mulle, Florence Mendoza, Louise Morcelli, Lillian Mortimer, Derando Mayo, Blanche Morell, Agnes R. Morse, Marion Mills, Caroline May, Mrs. Wm. S. Mills, Adelaide Marshall, Carrie B. Monroe, Agnes McBride, May McGregor, Beatrice McKenzie.

Norman, Lillian, Lillian Nickel, Mrs. Jas. Noval, Nancy Natille, Mrs. Jas. Neal, Maud Norton.

Oweise, Dollie, Katharine Oglesby.

Paige, Electa, Madeline Payne, Clara Palmer, Florence L. Preston, Marie Palmer, Mrs. L. M. Palacher, Mrs. Lincoln Plummer, Ruth Pierce.

Rychman, Myrtle, Florence Rockwell, Gertrude Randolph, Elizabeth Rathburn, Edythe Rowand, Teine Russell, May Ravenscroft, Sadie Rose, Katherine H. Roome, Edna Robb, Margaret Rourke, Julia Romain, Della Ranney, Cora Rice, Daisy Richmond, Miss L. Roberts, Margaret Rombeau, Pearl Revare, Marie Ranney, Rose S. Riggs.

Stanton, Katharn, Effie Shannon, Mrs. Slapoffski, Mae Sailor, Ollie Seymour, Maud B. Sinclair, May Sherwood, Elise Steele, Marion L. Sharley, Lillian Seaman, Amelia Stone, Anna Stuart, Mae Stebbins, Eva Selbie, Miss I. G. Skinner, Eva Schussler, Margie Stuart, Maude Stevens, Lillian Schovelan, Marion Stanley, Sue Stillman, Marie Soule, Lillie Shurmers.

Thomas, Blanche K., Jeane Towler, Mrs. S. Tupper, Josephine Thill, Gussie Taylor, Julia M. Taylor, Mildred Thornwall, Moselle Tatum, Clara Thropp.

Vinton, Margaret, Ada M. Vreeland, Queenie Vassar, Estelle Vivier, Grace Va Lais.

Wills, Ethel, Mrs. W. H. Wakefield, Celia Warde, Florence Willey, Dollie Wynwood, Lillian Wheeler, Nettie Wheeler, May Wilder, Dolly Warren, Florence Webb, Frances Weber, Evelyn Wescott, Lillian Walbridge.

### MEN.

Amsden, Claude, Ed Andrews, Fred'k Arundel, Earl P. Adams, Jas. F. Ayers, Redric Andrews, Jos. Allen.

Barker, Reginald J., Wm. Bowman, Ed Banchard, Jas. R. Banta, Chas. H. Boyle, Wm. H. Brown, L. D. Blondell, Harry Barker, Frank Beamish, Willard Bohman, Nick Basello, H. B. Bradley, Ed Baker, J. N. Blanchard, Irving Brooks, Geo. A. Boogear, G. F. Bacon, Gustav Bernard, A. G. Bainbridge, Fred Beane, Jno. Behan, Heinrich Bauer, Joe M. Briel, Gideon Burton, Archie Boyd, Edw. H. Briody, Whit Brandon, Chas. Bowers, Jas. Byrnes, Jno. M. Byrnes, Frank Bixby, Tilliston Boyce, Wm. Bonelli, Jno. J. Black, Frank Brownlee, Jno. W. Bourke, Jack Bech.

Conti, Chas., Roland Carter, Edw. F. Clow, Jno. L. Connor, Le Grand Cannon, H. D. Clifton, Dewitt C. Coalman, Allen Curtis, E. P. Choate, Ned Curtis, W. R. Claman, Ed H. Cahill, J. W. Carson, A. W. Cross, Chas. Cherry, E. D. Castleton, Geo. B. Campbell, Thos. J. Clark, Harry Childs, Harry Conley, Frank W. Cooke, Ed Chappelle, E. H. Coates, Jas. A. Colta, Jas. E. Clifford, Forbes Curtis, Arthur Collins, K. K. Clement, Clay Clement, Geo. Chambers, Jas. A. Callahan, Cameron Clemens, H. J. Corthell.

Deane, Edwin, Edward Dresser, Wm. A. Dillon, Wm. H. Dougherty, E. Al. Danleux, Will Dunn, Sam Drane, J. T. Doyle, Jno. F. Donovan, Jas. A. Donnelly, Arthur Dunn, Alb. Denier, Wm. De Wolfe, Ben F. Dodson, Tiffany Dugan, Ed W. Dunn, A. G. Delamater, Jno. A. Dewey, Alb. Davis, Brian Darley, J. De Witt, Herlet De Guerre, Jno. W. Dunn, Frank Dupree, Edw. Dillon, Jas. Dunkiw, Wm. Drake, Chas. Dickson, Del De Lewis, Edwards Davis.

Edwards, Geo. W., Frank Evans, Alf. Evans, Laurence Evarts, Edw. Elitch, Melville Ellis, E. D. Emerson, Percy Edwards, Stanley Eldredge, W. J. Edwards, Edward Ellsner.

Frude, Frank, Thos. J. Fortune, Earl Flynn, C. P. Flockton, Sidney Fern, Robt. Fulford, Adam Fox, A. Fleming, Geo. C. Francis, Alb. Froom, Andy Fuhman, Jno. J. Fritz, Walter T. Floyd, Jas. Fulton, Ernest A. Florenz, Clinton Ferry.

Green, Alf. C. F. Gleason, Leonard L. Gallagher, Jos. R. Grismer, Jack Gardner, H. J. Gibson, Jas. Gordon, Jos. Gaites, Geo. Gould, Wm. T. Gauntt, Richd. Golden, Francis George, Burt Gagnon, Jno. Griffith, Matt Grau, Al. Gross, Harry Gisken, A. F. Glover, Alf Grant, H. P. Girard, Gus Graves, Walter Gray, Geo. F. Golden, Clay M. Greene, N. M. Goodhue, Barney Gilmore.

Hammond, Frank, Anton Heindle, Alb. Hall, Willard Hutcherson, Joe Hyde, Arthur House, Wm. Hawley, J. C. Heusted, Norman Hackett, F. S. Holmes, Frank Hatch, Al. Hampton, G. Wm. Harris, Lindsay G. Hall, Tom Haskett, Rich'd Himburger, Clement Hopkins, Fred W. Hodges, T. E. B. Henry, Jno. C. Hilberg, Chas. Huntington, Ernest Hogan, Chas. V. Havican, Chas. Holly, Warren F. Hill, Louis Harris, Val Hollenbeck, Arthur Hodge, Howell Hansell, Jno. Henderson, Geo. Honner, A. C. Henderson.

Jacobi, Burt, Robt. Johnston, Lew A. Johnson, Jno. Jack, Guy Johnson, Harry F. Jackson, F. K. Jamerson, Elmer Jerome.

Kelly, Jno. J., Ed Kane, Chas. C. King, Herbt. Kerr, Gustav Kerlser, Theo. Kerhwold, Elmer J. Kloville, Jno. E. Kellerd, Jas. C. Kline, Harry King, Geo. H. Knauf.

Lang, Howard, Jos. Le Brandt, E. Lehay, H. L. Lotter, Phil Levy, Emmett Lennon, Herbt. Lillea, Ernest Lamson, Eddie Leonard, Geo. Locke, Clarence Logan, H. C. La Motte, E. J. Lee, Carl Lewis, Chas. P. Lippott, M. Leffingwell, Maurice Levi, Henry Leiblee, Geo. E. Lask, Oliver Labadie, Ernest Latimore, Al. Leach, Geo. A. Lessey, Geo. Lesoir, Arthur A. Lane, L. Lindheimer, Harry Linkey, Walter Loftus.

Millard, Frank, Ernest Mainmaring, Tony Meyers, Edwin Markham, Wm. Moore, T. Ashton Magrane, Chas. W. Meakin, Frank Melville, Geo. Mitchell, Cecil Maguns, Gus Mortimer, Denny Mullen, Harold Mordaunt, W. A. Mortimer, Raymond Moore, Chas. A. Morton, Fred Miller, Wade L. Morton, Wallace Monroe, Harry M. Morse, A. E. Main, Sidney Mansfield, Homer Mullany, Horace Mitchell, J. C. Miron, H. Madison, E. R. Mawson, Wm. Mong, Thos. T. W. Miner, Hall Merritt, Harry Marshall, Fuller Mellish, Bertram Morrell, Chas. Mailes, Gus Meaville, Jos. Murphy, Polk Miller, Wilbur Mack, Ollie Mack, J. E. McCarthy, Wiley N. McConnell, F. J. McCarthy, Chas. A. McGrath, J. A. McGuire, Alf B. McGann, J. W. McInnis, Robt. McIntyre, Geo. S. McLeish, Morrice McShaine.

Nelson, Chas., Frank A. Neff, Harry Nilson, Allen Ne

## MUSIC PUBLISHERS.


# The Chas. K. Harris Herald

*Devoted to the Interests of Songs and Singers.*
Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., New York

VOL. I. NEW YORK, JUNE 4, 1904. NO. 12.


### FRESH, NEWSY NEWS.

Homer Lind, in vaudeville, is singing "Just a Gleam of Heaven in Her Eyes."

Conterno's Band of sixty men is featuring, with great success, "Voice of the Night" (waltz) at the St. Louis Exposition.

Sam Goldie, at Dreamland, is singing the praises of "For Sale, a Baby," and "Good-by, My Lady Love" as the most popular dance numbers in the most beautiful dance pavilion in the United States.

"Down the Pike" (march) is played at every performance at the Durbar production at Luna Park.

Every lodge of Eagles in the United States has written in for band and orchestra arrangements of the "March of the Eagles," as they are anxious to play it, having received complimentary copies with Senator Timothy D. Sullivan's photo on same.

Baby Claire Schade has been meeting with big success singing "Always in the Way" and "For Sale, a Baby."

Any kind of a singing act can always find new and original songs at the Harris House of Ballads.

Mr. Harris is on a visit to Milwaukee, Chicago and St. Louis, and during his absence things go on just the same. As the saying is, "Follow the crowd" (with apologies to ——), and if you do you are bound to lead to Harris'.

Leon Berg says we can have anything he possesses of Hurtig and Seamon's!

Oscar Hammerstein will surprise the "know-alls" when they hear Emma Carus sing his new song, entitled "When You Said 'Yes,'" in his production at the Victoria Roof-Garden, June 6, '04. This song is one of the most beautiful high-class ballads that has ever been written, and Miss Carus will certainly do it justice.

In answering these advertisements please mention THE MIRROR.

### DOWN IN MUSIC ROW.

William H. Smith, the popular tenor, has just finished the Proctor Circuit in vaudeville, and met with pronounced success everywhere. He will sing at New Rochelle Decoration Day, introducing high class ballads. He will feature the new story ballad, "Lights of Home."

The Vandersloot Music Company, of Williamsport, Pa., report big success with all their publications. Their ballads especially are winning much favor, "Only a Bunch of Violets" and "Sunny Sunny June" being the leaders. Their new intermezzo, "Katunka," is also rapidly winning popular favor.

Frederick V. Bowers is meeting with much success in the West with his new $5,000 act. His own compositions receive merited applause everywhere.

Tolbert R. Ingram, publisher of "Where the Silvery Colorado Wends Its Way," reports that this song is more popular to-day than ever. It is gaining new friends everywhere, and singers in all parts of the country are featuring it.

Willis Woodward reports that the new "blarney" song, "Molliecan," has won instant favor. Many headliners have introduced this song, and requests have come from every part of the United States for it.

Charles F. Ernst, publisher of "I Long to See Them All Again," is elated over the success of this song. It is a ballad that appeals to all, and its sales have reached a high figure.

"I Want My Mamma," published by William H. Anstead, is one of the most popular child songs on the market to-day, and rapidly growing in favor. Nine-tenths of the soubrettes are using this song with success, and never fail to win merited encores.

Bert Cooper is doing excellent work in the professional department for Shapiro, Remick and Co. He does not write songs, but is possessed of the faculty of inducing singers to sing the Shapiro-Remick publications.

Pauline Fielding, with the Yon Yonson company, is making a feature of the new Irish song, "Mary Ann," and the jungle song by Felix F. Feist and Ted S. Barron, "My Little Zu-oo-oo-lu."

"In Summer Time Down by the Sea" is the feature of many good acts. The big Italian Band of Rome, at Pabst's, 125th Street, are playing this number with success, while Coney Island and North Beach leaders are called upon daily to render it. The performers are delighted with it, and Dan. W. Quinn has made some excellent phonograph records, which are in demand.

William H. Seifried, at the Hotel Marlborough, discourses excellent music between the courses. A recent programme shows George Rosey's "Adoration" Waltz and "Spirit of Liberty" March, also Jose La Calle's "Yumuri" and "United States Forever" March.

"The Game of War," published by Edwin S. Brill, is steadily growing in favor, and introduced by many leading singers.

Ardelle and Lesslie, who have played numerous vaudeville engagements throughout the West, write that they have been using "In Sunny Africa" for the whole season, and it is still "making good."

The Academy Orchestra, at Washington, D. C., under the direction of C. E. Wright, Jr., always finds a remunerative response from its audience when selections from DeKoven's "Red Feather" are rendered.

"Ma Lady Moon," published by Edwin S. Brill, bears every indication of becoming a popular hit. Such artists as Cushman, Holcombe and Webb, Harry Wise, the Holdsworths, Spenser Kelly and Reidy and Currier are using it with marked success.

The Sisters Beardsleys, operatic duetists, playing in the West in vaudeville, write that they are using "My Little Zu-oo-oo-lu," and it never fails to bring them a recall.

Favorite numbers with Robertson's Cleveland Band at the Cleveland Automobile Show were selections from Hobart and Englander's Sally In Our Alley, and Rosenfeld and Sloane's Mocking Bird.

Lee and Chapin interest their audiences with a splendid rendition of Dan J. Sullivan's ballad success, "You're as Welcome as the Flowers in May."

Hawley and Solman's "Starry Night for a Ramble" is being sung by Lynch and Jewell, Stanley and Wilson, James McDonald, Jessie Mae Hall, Irene Franklin, and Alton and Thelma.

"Heroes that Wear the Blue," published by Edwin S. Brill, is enthusiastically received by the public, and is now sung by the Mozart Comedy Four, The Silvers, Talbot and Rodgers, Aurie Dagwell, Bennett and Young, Allan May, Anona Trio, James Purvis, and Novelty Comedy Four.

Charles Simeson is singing the new Irish song, "Mary Ann," and the Dutch song, "Susan Van Dusen." Both of these songs are published by Leo Feist.

Elizabeth Murray has found a perfect gem of a song in Hamilton and Fisher's "I'm Certainly Feelin' Bad." This has created quite a sensation in the West, and is rapidly becoming a winner in point of popularity.

Selections from Smith and Englander's Office Boy are frequently on the programme of the Franklin Square Theatre, Worcester, Mass., where Leader Silvester waves his baton over a well organized orchestra.

"Lots of Things You Never Learn at School," published by Edwin S. Brill, and sung in the Wizard of Oz, is the best song of its kind on the market, and never fails to win encores.

Ed. Bowers, with the Queen of the White Slaves company, is featuring the new Irish song, "Mary Ann," and the new waltz song, "She's the Pride and the Pet of the Lane."

Davis and Wilson, exponents of illustrated songs, write of the success they are achieving with Dan J. Sullivan's "You're as Welcome as the Flowers in May."

"Good-bye, My Lady Love," Joseph E. Howard's phenomenal hit, seems to have put all the "Summer songs" asleep in New York city, and before the Summer is over it will be the only "Summer song" here throughout the United States. The sale of this song has been something remarkable.

William E. Slafer, musical director of the Park Theatre, Brooklyn, maintains his popularity by his interesting programmes, which include Leo E. Berliner's "Africana," S. R. Henry's "Polly Prim," and "Winsome Winnie" Waltz, by Gustav Kerker.

Through the courtesy of Frank A. Foustal, leader of the Grand Opera House orchestra, Nashville, audiences frequently hear the melodies in De Koven's opera, Red Feather.

Josephine Ainsley will introduce Frank D. Bryan's great song, "You're All, All Right," in her Western vaudeville tour, in conjunction with James J. Morton.

Anna Caldwell and Louise Brehany have written a song called "Lola," which was sung for the first time by Miss Brehany in Detroit last week. It has been accepted for publication by Shapiro, Remick and Co., and professional copies will be out in the near future. Miss Caldwell is most enthusiastic about the effort, and hopes it will be among the winners of the season.

Clarice Vance is scoring with "There's a Chicken Dinner Waitin' Home for Me," Williams and Van Alstyne's new coon song, at Proctor's Fifth Avenue this week. Miss Vance has also selected two new songs for next season from the big firm, Shapiro, Remick and Co., 45 West Twenty-eighth Street.

Ben Barnard, comedian, with the Signal Lights of Port Arthur company, is using Ted S. Barron's latest coon song, "Let Me In, Dat's All."

Garnold and Adams, Tyce and Jermon, Madeline Clark, Kelly and Kent, Ruth Nelta, Brook Eltrym, Ada Lane and Lillian Washburn, Baby Toots, La Belle Jeanette, and Mayme Remington have all put "Follow the Merry Crowd" in their repertoire, and it is now one of the feature songs in vaudeville. A special feature with the song, "Follow the Merry Crowd," is the Dewey, where it is put on by Washburn and Lane, having fifteen supers walking across the stage, and everybody joining in the chorus.

Ethel Robinson, the pocket edition of May Irwin, who has been off the vaudeville stage about a year, opened at the Avenue Theatre, Detroit, last week, and the press notices spoke very highly of her, especially of her singing "Just a Gleam of Heaven in Her Eyes," which she will feature during her engagement.

Williams and Van Alstyne have just finished a new Indian song, entitled "Seminole," the popular successor to "Navajo," being featured this week by Tim McMahon and his watermelon girls at the Vaudeville Theatre.

The big feature song of the week was Williams and Van Alstyne's comic Indian song, "Tippecanoe," sung by William Gould in The Southerners.

The Quaker City Quartette are going to make a special feature of "Just a Gleam of Heaven in Her Eyes," with Al. Field's Big Minstrels, the coming season.

### MATTERS OF FACT.

As there are four places of amusement in Reading, Pa., attraction managers are warned to study contracts carefully before signing and note where they are to play. It is to their advantage, financially and otherwise, to do this.

Fairbury, Neb., has but one theatre and this is managed by E. L. Simpson, who is now arranging his time for next season. He would like to hear from good attractions.

Melville Kellogg is now the New York representative of the Courier Company, of Buffalo, N. Y., one of the largest job and show printing houses in this country. Mr. Kellogg's offices are located in the New Amsterdam Theatre Building, where he will be pleased to receive intending producers and furnish estimates on printing.

Leila Davis, who has successfully played the heavies in The Fatal Wedding and the Driven from Home companies the past season, is now open to consider offers for Summer stock. She may be addressed in care of this office.

Bertram Millar, experienced in leading and heavy roles, is disengaged. He should be addressed in care of this office.

The Perin Amusement Company was recently incorporated, under the laws of New York, to do a general theatrical and musical business, with offices in the St. James Building. They make a specialty of furnishing high-class attractions of every description and will also book time. Walter Hodges is the general manager of the new company.

Two 38-foot drops, a race-track scene and a Coney Island scene, are offered for sale by Manager J. H. Gray, Loomer Opera House, Willimantic, Conn.

With only one theatre in the city and a drawing population of 40,000, Washington, Pa., should prove a good one-night stand for high-class attractions the coming season. The Lyric Theatre will open under new management Sept. 1, with D. B. Forrest in charge.

The Eaves Costume Company, the well-known supply house for ready to wear costumes, have moved to new quarters and are now located opposite the stage entrance to the New Amsterdam Theatre, at 220 West Forty-first Street.

The Fulton Opera House, Lancaster, Pa., will be entirely rebuilt and will appear as a modern, up-to-date theatre when it throws off its Summer chrysalis early in September. With a population of 45,000 and trolley connection with suburban towns, worthy attractions ought to play to big receipts. C. A. Yecker will be the sole manager next season.

The Kathleen Theatre, Moultrie, Ga., under the management of A. Huber, is booking attractions for next season. All applications for open time should be addressed to the manager, who states that the prospects for business next season are excellent in that locality.

The New Phillips Theatre, Richmond, Ind., having been remodeled and decorated and a complete electric system installed, wishes to book an opening attraction for September, when the season will open. The new interurban service from nearby towns brings the theatre patrons directly to the door.

Charles G. Allen, general manager of Gus Hill's enterprises, contemplates taking out a new production next season entitled Hot Air.

Doc Waddell, general manager of the Faust Minstrels, write: "States toured, Ohio, Kansas, Indian Territory, Oklahoma, and every State in the South; theatres opened, thirty-six; miles traveled, 29,402. Moved five times with special engine and schedule. Were in one wreck, with slight loss. People played to, 170,411. Social sessions—Shriners, 22; Knights of Pythias, 12; Eagles, 102; Elks, 168. We closed May 14 at Columbus, O., the home of the attraction, and will open again early in August."

Al. Dolson, press agent for Pain's fireworks spectacle, Last Days of Pompeii, writes from Charleston, S. C., to THE MIRROR that they opened their season Monday, May 16, in Charleston, S. C., Confederate Veterans' Reunion Week, to over twelve thousand paid admissions, and played to the largest week's business in the history of Pain spectacles in that city. The executive staff is: H. B. Thearle, general manager; G. E. Raymond, manager; James Cunliffe, superintendent; L. W. Buckley and J. S. Gordon, contracting agents; Al. Dolson and Harry Earle, press agents; W. S. Maguire and James D. Lee, advertising and excursion agents; Fred S. Murray and Fiddis Page, stage directors and managers.

A. E. Bellows, playing leading heavies and having good experience in stock work, is disengaged for next season. Communications addressed in care of this office will reach.

The Powers Brothers, who are now appearing successfully over the Orpheum circuit in their specialty, have not signed for next season and invite offers for light comedy and character business. Their address is 15 Trask Street, Providence, R. I.

Tom J. Naylor is the secretary and booking manager of the Main Line circuit of theatres, which includes the principal one-night stands in Ontario and Quebec. These cities have been doing an excellent business the past season. Mr. Naylor is prepared to book the best repertoire and one-night shows over this circuit. He makes his headquarters at Deseronto, Ont.

A banker's office, a seashore exterior and a hotel interior, in good condition, are wanted by "Scenery," care this office.

Sept. 5 and 6, fair dates, at Athol, Mass., are open to first-class attraction. Other time can be had of Manager Albert Ainsworth.

Maxwell Alexander, who has had fifteen years' experience with stock and productions as scenic artist, is at liberty for the coming season. His address is corner Gypsy Avenue and Bay Twentieth Street, Long Beach, N. Y.


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**WM. H. SMITH, TENOR**

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PUZZLE — Find the titles of Eugene Ellsworth's Four Great Songs.

"FOR MANY YEARS"
A coy, winsome maiden, named
"LITTLE RED RIDING HOOD"
used to stroll in the forest near her home. One day she met a cruel wolf, she cried in terror:—
"WHATEVER IS A-GOIN' TO BECOME OF ME?"
She was rescued by "A GENUINE AFRICAN KING."

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**The Girl Who Has Won My Heart.**

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# TELEGRAPHIC NEWS

## CHICAGO.

### Mrs. Fiske's Last Week—Anna Held in Mlle. Napoleon Gossip.

*(Special to The Mirror.)*

CHICAGO, May 28.

With a warm wave and the arrival of The Wizard of Oz to help give an impression, it seemed like real Summer in town this week. The closing of the Olympic with this week's bill, followed by darkening of two minor theatres a week later and the opening of the two large amusement parks, further emphasizes the advent of Summer. The bills for next week include the first metropolitan production of The Maid and the Mummy at the Garrick. The others are: Grand Opera House, Wizard of Oz (second week); Powers', Earl of Pawtucket, with Lawrence D'Orsay (fifth and last week); Illinois, Anna Held, in Mlle. Napoleon (second week); Studebaker, The Sho-Gun (ninth week); McVicker's, Silver Slipper (fifth and closing week); Great Northern, York State Folks; La Salle, Royal Chef (tenth week); Columbus, Anne Sutherland and stock in Two Orphans; Bush Temple, Players' stock, in A Man from Mexico; People's, May Hosmer and stock in A Celestial Maiden; Bijou, To Die at Dawn, with Elsie Crescy; Hopkins', Billy Kersands' Minstrels; Howard's, stock in Lights of Gotham.

Mrs. Fiske's closing week at the Garrick was one of brilliant accomplishment in acting and of unqualified popular success. Her audiences expressed their delight at the performances of A Bit of Old Chelsea and a Doll's House, for instance, in a most unmistakably genuine manner with frequent outbursts of applause and recalls whenever the curtain dropped, until the star came to the centre of the stage alone after appearing with members of her company. Frank Gilmore was true and clever as Jack Hillier, and Max Figman's Torwald was admirably distinct, complete and convincing. Hobart Bosworth's Krogstad showed a touch of fine art in its sincerity and restraint, and Belle Bohn was excellent, as usual, in the role of Mrs. Linden. The one performance of Hedda this week, Thursday night, caused a constant call for Hedda seats all the week up to that night, and greatly impressed numerous skeptics (as to Ibsen) with the wide interest Mrs. Fiske had succeeded in arousing in the great dramatist. The varied bill for Friday and Saturday left no doubt of the versatility of Mrs. Fiske, nor of her position among the world's foremost actresses.

Anna Held's latest vehicle, Mlle. Napoleon, met with divided opinion among the critics, though she herself was well received. The attraction is to remain at the Illinois two weeks, and further notice is postponed.

The Wizard of Oz, more enjoyable than ever on account of its many new and excellent numbers, filled the Grand Opera House to capacity, in spite of the fact that workmen were just making their exit as the crowd began to enter on the opening night. The audiences continued big and enthusiastic all the week, giving Chicago's own royal entertainment a royal welcome. Stone Montgomery and Anna Laughlin got unmistakable proof from across the footlights that they were still on the top wave of popularity here. Lotta Faust was compelled to sing the Sammy song even at the Wednesday hot-wave matinee, until the performance had to be forced ahead. May De Sousa had to come back several times, her voice and appearance seeming to be especially pleasing. The Wizard is certainly in for a big run.

Lyman D. Glover is at home again in Chicago, where he used to be a familiar figure as dramatic critic of the *Herald*.

William H. Sherwood, the well-known business-manager of Sis Hopkins and father of the Sherwood Sisters, is at home for the Summer, reminiscing of the days when he was a B. and O. official here. He says Miss Melville's season, just closed at Buffalo, was very satisfactory.

George F. Bird, who was in the original cast of The Two Orphans in this country, and since has been a stage director, is in the city and has accepted an invitation to play in The Two Orphans at the Bush Temple for the week of June 6.

George H. Palmer's Newsboys' Quintet, which has been out with Otis Skinner's Harvesters company, has returned.

John D. O'Hara has retired from the Players' Stock company after making an enviable record there as one of the most thorough and capable members of that organization. Joseph Sullivan will not be in the company next season, and, as already announced, Grace Reals will leave it at the close of this season. Stage Director Frank Livingston has engaged George Allison as leading man and Gertrude Rivers as second woman. Carrie Clark Ward, whose popularity on the North Side seems unlimited, will be with the company next season.

Louise De Vanna, formerly with Henry W. Savage's comic opera companies, is out again after breaking her ankle here, and has become a student at Professor Ridge's dancing academy. Violet Willard, an instructor at the academy, has joined the New Orpheum company at Minneapolis for the Summer.

David Seymour, of Rowland and Clifford's Gamekeeper staff, will take out a Parsifal organization which will open June 4 in Kenosha. The entertainment will include a recital, lecture and moving pictures, with Edwards Lewis, who left the pulpit for the stage, as lecturer.

J. F. Doyle, business-manager of To Die at Dawn, says the season will close at the Towle, Hammond, June 5. When last seen Mr. Doyle was headed for Battle Creek with several buckets of fire (proof) water, to comply with the new Chicago laws.

All sorts of pronunciations of Mary of Magdala persecuted the sensitive ear of Treasurer Charles Collin, of the Garrick, during the first week of Mrs. Fiske's engagement, until he nearly lost his geniality. Finally he was upset by a woman who wanted tickets for "Mary of Magdella."

Frederick Howard Lancaster, of James K. Hackett's company, is in Chicago for the present.

Al. Martin is enjoying the arrival of Summer at the great Western Summer resort, Chicago. His successful U. T. C. company will close Watertown 29. Next season he will have two U. T. C. companies.

Lawrence D'Orsay has made the Earl of Pawtucket a familiar figure on State Street, and it's a grand sight to see him coming around the corner at Peacock's. He will sail for England June 10, the Powers' engagement closing June 5.

Sue Van Duser's first appearance with the Players at the Bush won favorable criticism for her, though her part, Señora Gonzalez, in Because She Loved Him So, did not test her abilities. She will have one that will later on in The Two Orphans.

Charles Ulrich's Celestial Maiden will be played at the People's next week by May Hosmer's Stock company. Mr. Ulrich is a California newspaper man, at present in Chicago, who was introduced here as a playwriter by the performance of his Man from Nevada at the New American last season.

E. Laurence Lee, George Padison, Charles Southworth, Frank Mitchell, Flora Fairfield, and Madeline Wheeler are in the company supporting Elsie Crescy in To Die at Dawn at the Bijou next week.

Agnes Melvin, formerly a member of the Players' Stock at the Bush, where she assumed a number of important roles creditably, is preparing to leave for the East. Miss Melvin is a bright Chicago girl and one of the city's most recent contributions to the stage.

E. J. Carpenter, who has returned to Chicago for the Summer after a highly prosperous trip to the coast with his Little Outcast company, announces that he has leased For Her Sake to Jo Pilgrim and Louis Elliott, two live young men of the Carpenter enterprises. They will start West with the new venture in July, and with the best wishes of many friends in this city. Mr. Carpenter will have two Outcasts out next season.

Tom Pryor is in town for a short stay.

Morris McHugh, formerly of the Boyle Stock at Nashville, has joined the Players at the Bush Temple.

Jule Walters is going out himself in Sidetracked in July, playing the tramp.

OTIS L. COLBURN.

## BOSTON.

### Musical Comedies Successful—The Bostonians' Season—Theatre Bill Killed.

*(Special to The Mirror.)*

BOSTON, May 28.

There will be one notable change of bill next week, and only one, for all the other attractions hold over. The newcomers are at the Colonial, where a Summer season proved a late inspiration, and the Bostonians completed arrangements for coming after it had been said that the house would be closed for the Summer. The first announcement was that The Queen of Laughter would open the season, but this programme was changed, and The Serenade was substituted, to the evident satisfaction of all, as it has always been a favorite. The new opera will come later and there will other revials.

Woodland will still continue at the Tremont, and one or two changes in the cast will make this idyl of the forest even more attractive than it is at the present time, which is saying much, for it is one of the most original and tuneful works that Henry W. Savage has yet given here.

Girls Will Be Girls has already had one long engagement in town, so that it is a great tribute to its drawing power that it should come back to so big an auditorium as the Boston and still do splendid business. Next week will be the last of the engagement and of the season.

The Isle of Spice is proving a good hot weather show, and the audiences at the Globe continue so large that it would look as if this piece might have a run until far into the Summer. The company is one of the best yet seen at this house, and its snap and activity have won unquestioned praise.

An interesting change of bill will be made at the Castle Square, where The Two Little Vagrants will be given, with Mary Sanders in the part created by Jessie Busley and played later by Mildred Holland. Alice Riker will be her companion in misery, and the full stock company will be seen.

A Daughter of the South will be presented by the stock company at the Bowdoin Square for the first time at this house. East Lynne has had a splendid week, in spite of hot weather.

Sky Farm seems never to wear its welcome out, and the audiences at Boston Music Hall promise to continue as large next week as they have since the opening of the present engagement, which is the third in one season.

All the old-time entertainers who made their debuts in lyceum work under the auspices of the Redpath Bureau took part in a monster testimonial which was given at Tremont Temple for the benefit of G. E. Hathaway, who was so long the manager of the bureau.

It was an interesting report that came to us from New York this week, to the effect that Florence Rockwell had been engaged as leading lady at the Castle Square for the Summer, coming here in June. She is a prime favorite here and has already shown versatility in stock company work one Summer at the Tremont.

At the close of the season of the Majestic Manager John B. Fitzpatrick received indication of the good-will of the attachés of the house. He was called behind the scenes and gave a handsome dress suit case fully equipped, and later Harold Parker, for the men in front of the house, gave him a handsome silk umbrella. Mr. Fitzpatrick made many friends during his one season in this city.

In the Legislature this week the theatre construction bill was killed in the Senate, while the Atkinson bill for the inspection of theatres was passed to be engrossed. All the papers jumped on the first bill, which would have worked great hardship on the managers of Boston and other cities, would have put several houses out of existence, and would have brought about a state of chaos by the repealing of the present satisfactory laws. There was great opposition, and editorials were almost unanimous, so that the death of the bill is not regretted. Thus ends five months of talking!

Governor Bates may introduce a surprise at the State House by a special message dealing with Sunday shows and Sunday laws as a result of the recent decision of the Supreme Court.

Izetta Jewel has gone to Salem to head a new stock company which will open at Mechanic Hall with The Charity Ball. The leading man is Edwin Archer and others in the company are Alonzo Price, son of Mark Price; Leonard Scarlett, Herbert Chesley, Walter Lewis, Thurston Hall, Charles Miller, Edwin Clayton, Frank Farrington, Herbert Parker, Pauline Geary, and Misses Foster and Bryson.

Nellie Follis, who was at the Colonial with Mother Goose, is the latest engagement for Woodland, and will play the Dove.

Nance O'Neil is making a change in her Summer plans and now intends to buy a home for herself not very far from Lowell and will be there instead of at a cottage at Winthrop, as her first plan had been.

Edward E. Rice was in town this week for a few days, and went to The Isle of Spice with Frank Grace, formerly of London.

J. Stearns Cushing and wife, of Norwood, gave a house party last week and among the guests were Ida Mulle and Ida Brooks Hunt, of Woodland, the latter being accompanied by her husband.

Boston University has an innovation in the shape of an original dramatist. Constance D'Arcy Mackay, from St. Paul, Minn., whose historical play, The Queen's Holiday, dealing with Marie Antoinette, will be played next week in Potter Hall.

Maude Banks, the actress, is going to sell her historic homestead at Waltham, where her father, General N. P. Banks, lived and died. It may be purchased by Dorothy Brewer Chapter, Daughters of the American Revolution.

Nance O'Neil was one of the guests of honor at the meeting which the Browning Society gave for the Authors' Club at Hotel Somerset this week.

Walter B. Woodall, who has been with Joseph Jefferson all this season, has joined his old friend, H. Price Webber, and will be leading man with his Boston Comedy company, which has had such a successful tour through Canada that it will not close until July 4.

E. J. Ratcliffe lost another step in his legal complications with McKee Rankin, Nance O'Neil, and John B. Schoeffel. Judge Sheldon sustained the defendants' demurrer, and now Ratcliffe must amend his bill, which he will do, asking for an accounting for his share of the profits under the alleged partnership contract.

Alice Marion Hastings, a well-known society girl of Brookline, is going on the stage and will make her first professional appearances in Canada, where she was born.

There were big headlines in the papers last week: "Peter F. Dailey charged with embezzling $800," but it was not the comedian, only an Attleboro man.

JAY BENTON.

## WASHINGTON.

### Summer Stock and Opera - Closing Attractions at Other Houses.

*(Special to The Mirror.)*

WASHINGTON, May 28.

The Edwin Arden Stock company's season at the Columbia continues successfully. A Gilded Fool, this week's bill, is given a charming presentation, and Louise Galloway, one of the cleverest of ingenues, has become an established favorite. Mabel Roebuck, Olive Oliver, Edward M. Ellis, William Lewers, Malcolm Duncan, Alice Butler and William Herbert are strongly cast, while Edwin Arden continues to be regarded as one of the best of leading actors. Decoration Day week, Soldiers of Fortune will be the offering.

Next week, the fourth of the Aborn Opera company's season at the Lafayette Square, The Idol's Eye will be the bill, with the same cast of principals, headed by Fred Frear, Estelle Wentworth and Norma Kopp, that present this week The Wizard of the Nile in such an excellent manner.

For the closing week of the regular season at the Academy of Music, commencing with a Decoration Day matinee, On the Bridge at Midnight will be the production, with George Klimt and Alma Hearn in the principal parts. June 10 the Berger Stock company commences a season.

The Empire Theatre is announced to repoen next Monday with The Policy Players, with the unbleached American, Ernest Hogan, as a new acquisition.

The musical event of the season was the concert given at the National Friday night by the Leiberman School of Pianists, when twenty-six pianos were used and fifty-two pupils, under Miss Leiberman's direction, in a rarely selected programme from the best authors, gave a performance that was wonderful for time, precision and artistic achievement. The house was crowded. The Philharmonic String Orchestra assisted and soloists of distinction were Sadie Gompers, soprano; J. J. Finnegan, tenor; A. Porter, basso, and Dore Wolfsteiner, 'cellist.

During the Edwin Arden season at the Columbia Theatre, Florence C. Johnson has been engaged as press representative.

Manager W. H. Rapley, of the National, commencing June 15 will make an extended vacation tour that will embrace the St. Louis Fair, the Yellowstone Park, and as far Northwest as Vancouvers Island. He will be accompanied by Mrs. Rapley and son, William Batchelor.

Washington Lodge of Elks gave their first excursion of the season to River View Thursday night, and two boats carried an enormous crowd.

Pawnee Bill's Wild West Show will give two performances on the circus lot, Thirteenth and D streets, Northeast, June 1.

JOHN T. WARDE.

## ST. LOUIS.

### Louisiana to Be the Greatest of St. Louis Productions—Notes.

*(Special to The Mirror.)*

ST. LOUIS, May 28.

The Delmar Garden production of Louisiana, for which Hiram W. Hayes has written the book and lyrics, and William John Hall and Anton Heindl the music, will be made on Sunday evening. It is the first big production ever made in St. Louis by local writers. It will be produced under the management of J. C. Jannopoulo. The production is being made under the personal direction of R. A. Roberts and Luigi Alberteri. The company comprises three hundred persons, and in the neighborhood of $300,000 has been spent in preparing the production. The Delmar Garden Theatre has been remodeled and the stage almost entirely rebuilt. It is now one of the largest stages in the United States, with a 70-foot opening and 95 feet from the curtain to the back wall. It has thirty-five large and commodious dressing-rooms. Water will play an important part in the production. A great canal of water, 100 feet long, has been built in front and part way round two parts of the stage. On this canoes and gondolas will enter, and on its broad expanse Louisiana will be carried away from France in a state barge. In the second act, which represents the gardens at Versailles, the canal will be filled with fountains, while in the last act, which will represent the cascades at the World's Fair, the canal will take the place of the lagoons, into which the water will flow down from the fountains onto the stage. Louisiana has been in rehearsal eight weeks, and those who have heard the music and lyrics declare that they are catchy, melodious and appropriate. In the first act, which is laid in the wilderness of Louisiana, the music is largely aboriginal in character—filled with weird strains and incantations. The Indian ballet music is decidedly out of the ordinary. There are some odd conceits also in the musical numbers, such as "The Good Old Mountain Dew," "The Medicine Man," "Napoleon of Finance," and "Airship Sailors Are We." Louisiana is written in three acts, entitled The Prophesy, The Purchase, and The Fulfillment. The first shows the wilderness of Louisiana. The Mississippi, represented by a great canal 15 feet wide, which will extend clear across the front of the stage, is seen flowing in the foreground, while the stage is filled with a band of Indians, who, in a weird incantation scene, call upon the Great Spirit to show them the future of Louisiana. The pathfinders enter and smoke the pipe of peace. Brother Jonathan, Miss Columbia, Davy Crockett, Miss Dixie, and the American Eagle appear. They see the wondrous picture which the Great Spirit shows and start for France to buy the territory. In the incidental music are "The Southern Girl," by Miss Dixie; a grotesque song by the Medicine Men, and "My Sweet Dakota Maid," by Davy Crockett. The second act shows the Summer palace of Napoleon. At first are seen the grounds and fountains of Versailles. Then the scene changes and the grounds of a country seat are shown. Children fill the place. Then comes a whirlwind of special features, vandeville acts and songs, among the latter being "A Gendarme of Napoleon Am I," "Skylarking," "Napoleon of Finance," and the "Song of the Brown Eyes." The scene changes, and the interior court of Napoleon, with its historical characters and beautiful scenery and costumes, is shown. Monroe and Livingston are there, as well as Brother Jonathan and his party. The Louisiana Purchase is consumated, and Louisiana, stepping forth from a great rose, greets the American flag with a wondrous song. The third act will represent the grand plaza and cascade picture of the exposition. It will show Uncle Sam and his neices, the forty-four States, giving a reception to the whole world.

Many claims are made for the Kiralfy Louisiana Purchase specialty, which will be produced for the first time at the Odeon to-night. Bolossy Kiralfy, under whose personal direction the work has been largely prepared, has combined a force of one hundred and fifty with an equal number of trained ballet dancers and specialty performers.

It will be a pleasure to go down to the Olympic Theatre Sunday night and welcome the Daly Musical company back. The company was here last November, and its performance in A Country Girl scored immensely.

The Tenderfoot is to hold sway at the Century another week, when it will be succeeded by A Girl from Dixie.

Beginning Sunday, the management of West End Heights will begin a season of musical extravaganza. The entire company comes direct from New York. All the musical farces made famous by the well-known producer, Harry Montague, will be offered, with a change of bill weekly. Beatrice Harlowe is the leading lady. There will be a change of bill weekly, opening with the comedy, Little Miss Clover.

At the Crawford Theatre Quincy Adams Sawyer continues to be one of the most pleasing and popular offerings in town. The engagement promises to be one of the longest ever recorded in a local theatre. Thursday night a second souvenir performance was given, when each lady occupying a seat on the lower floor received an illustrated cloth-bound copy of the popular novel.

Barney Gilmore will come to St. Louis next week, to appear in Arrah-na-Pogue, which is to be revived by the Imperial Stock company.

East Lynne, featuring Inez Forman, is at Havlin's.

A midnight rehearsal of The Maid and the Mummy, Richard Carle's new musical piece, was held at the Temple Theatre, at Alton, Tuesday night. The piece was given its premiere Thursday night, and the company has been working day and night to be in readiness.

A Country Girl company rested here the past week and the members took advantage of the occasion by attending the great World's Fair.

Mabel McCane, who has been given the title role of Spirit of Peace with Bolossy Kiralfy's Louisiana Purchase company, that opened to-night is a St. Louis girl, who has a rich soprano voice that should win her fame in the operatic world. Miss McCane has done considerable choir work for the past three years. She is a beautiful, petite and diligent worker.

An informal opening of the Paris Theatre and Music Hall on the Pike at the World's Fair took place Thursday evening. The concessionaires of the Paris Amusement Company have secured a long bill of foreign artists, including M. Gauthier, the famous tenor of the French Grand Opera company.

J. A. NORTON.

## PHILADELPHIA.

### The Season in Its Dying Gasps—Outdoor Amusements—Notes.

*(Special to The Mirror.)*

PHILADELPHIA, May 28.

With the advent of Summer weather theatricals are at a low ebb in the Quaker City. The Grand Opera House, National and Kensington theatres close their season this evening.

Miss Bob White continues at the Park Theatre, celebrating its 775th performance May 30.

The Bijou Theatre Stock company will play the entire Summer, and is doing a remunerative business. Northern Lights announced for week of May 30. Leonora Bradley is already a favorite.

Forepaugh's Theatre Stock company, for the final week of the season, commencing May 30, will offer The Herald Square Tragedy and The Bells for three nights, closing with Camille.

The People's Theatre has booked The Little Mother for week of May 30, which will probably end the season.

Attractions at Keith's New Theatre, week of May 30: Sadie Martinot and Charles B. Wells; Monroe, Mack and Nellie Lawrence; Frank Bush, Rice Family, Martine Brothers, Tenbrooke, Lambert and company, La Belle Blanche, Perry and Randall, Le Roy and Woodford, Al. Carleton, Watson and Hill, Ed. and Nettie Masse, Two Fennells and the biograph.

The Trocadero Theatre will have the Columbia Burlesquers week of May 30.

The Night Owls' Beauty Show, headed by Lottie Gilson and Billy Hart, hold the week of May 30 at the Lyceum Theatre.

Builders have been asked to estimate on the proposed theatre to be erected on the site of the old Winter Circus, at the northeast corner of Broad and Cherry streets, by Charles B. Dillingham. The plans provide for a fire proof construction, and will be very costly under the strict building regulations.

Willow Grove Park, with Banda Rossa and beautiful electric fountain display, will lead the outdoor attractions for the next three months. All the other parks open with musical and vaudeville features.

S. FERNBERGER.

## PITTSBURGH.

### Theatre Attendance Light During the Week—Notes of Attractions.

*(Special to The Mirror.)*

PITTSBURGH, May 28.

During the week ending to-night the attendance at most of the playhouses has been somewhat light, and is attributed to the unusually hot weather we have had for this time of the year.

To-night the Grand closed its season of thirty-four consecutive weeks, which embraced nearly as many different productions, the majority of which were well selected, nearly all satisfactorily played, and all well mounted. The season's attendance, however, was much below that of last season, this being the case at all of our theatres.

The Queen of the White Slaves returns to the Bijou next week, after an absence of ten weeks, at which time it played to nearly the largest attendance of the present season at this most popular house. Its continuous rapid action, numerous scenes and messenger boy's kind of nickel-libraray story altogether form a play which exactly suits the "taste" of the patrons of this theatre, hence its success here. The following week we shall learn Why Girls Leave Home.

At the Nixon next week the Savage Grand Opera company will begin its second and final week, offering Il Trovatore, Tannhauser and The Bohemian Girl. Damon and Pythias will be given the succeeding week for the benefit of the local Knights of Pythias. Lizzie Hudson Collier will head the company, together with William Beach, Edward Poland and Lida McMillan.

On last Tuesday afternoon George H. Wilson, who has been the manager of the Pittsburgh Orchestra for several seasons past, was re-elected to act in the same capacity for the ensuing three years.

Several well-known theatrical people have been in the city during the week to see the play at the Grand, The Genius, among whom were Burr McIntosh, Alice Kauser, Mrs. Packard and one of the authors.

William Ingersoll, the former leading man of the Grand Stock company's regular season, was specially engaged to take the leading role in A Fair Rebel, commencing on last Thursday night. This play was given for the benefit of Hayes Post, G. A. R., at the Duquesne Theatre, beginning last Monday night, and Eva Taylor headed the company, which was composed mostly of amateurs. As business did not look encouraging, Mr. Ingersoll was sought at his Summer home in Gettysburg, Pa., and induced to take the part, thus strengthening the cast and box-office receipts.

ALBERT S. L. HEWES.

## BALTIMORE.

### Jack and the Beanstalk—Hell Gate—Marine Band Concerts—Burlesque.

*(Special to The Mirror.)*

BALTIMORE, May 28.

Jack and the Beanstalk will be presented by the Nixon and Zimmerman Opera company at the Academy of Music next week. The Wedding Day has enjoyed a very fair business this week.

A. H. Woods will appear at the Holliday Street Theatre, beginning Monday next, in a melodrama entitled Hell Gate. Klimt's comedy-drama, On the Bridge at Midnight, has drawn well this week.

The concerts given by the Marine Band at the Lyric have drawn large audiences. This week a number of vaudeville acts were also presented.

The stage of the Monumental Theatre will be occupied next week by a burlesque stock company, which is an organization made up of high-class specialties. The Kentucky Belles have played to large business this week.

HAROLD RUTLEDGE.

## CINCINNATI.

### End of a Not Very Prosperous Season—The Summer Stock Company.

*(Special to The Mirror.)*

CINCINNATI, May 28.

With the closing of People's and the Grand to-night the season comes to an end here, and there will be no more indoor theatricals until late in August. On the whole, the season was prosperous, although it did not quite equal last year's remarkable record.

The only novelty promised for next week is the opening of the stock company at the Lagoon, under the management of Frederick Noonan, one of the original members of the old Pike Stock company. His Other Son will be the bill for the first week. It is the intention to offer farces and very light comedies exclusively.

Checkers, at the Grand, this week, proved one of the most delightful plays of the season, and drew some excellent audiences, in spite of hot weather. The work of Thomas W. Ross in the title role was a treat, and he was ably assisteed by Katherine Mulkins, May Vokes, Wallace Worsely, Dave Braham, Jr.; Charles Willard, Frank Monroe and Harriet Worthington. The company closes after to-night's performance.

H. A. SUTTON.

## ACTORS' CHURCH ALLIANCE NEWS.

*National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.*

*The Pulpit*, a new interdenominational religious monthly magazine, published in its first (April) number a sermon by Bishop Potter and one on "The Church and Stage," by the General Secretary. The publishers, James E. Bergen and Company, of Indianapolis, Ind., are desirous of making their magazine the official organ of the Alliance to the churches as THE MIRROR is to the dramatic profession. The question will be settled at the convention.

Indianapolis, Ind., has been added to the list of Chapters by the General Secretary. On Sunday, May 15, Mr. Bentley preached on the Alliance at both services to large congregations in Christ Church, the Rev. James D. Stanley, rector and directing chaplain. On Monday evening, May 16, a meeting was held for organization in Christ Church Parish House, and the Indianapolis Chapter was organized with the following officers: President, the Rev. James D. Stanley; First Vice-President, the Rev. Father Gavisk; Second Vice-President, the Rev. F. O. Granviss; Secretary and Treasurer, J. K. Lilly. On the local council the following were chosen: the Rev. J. Cumming Smith, the Rev. Lewis Brown, the Rev. W. M. Walton, the Rev. C. S. Sargent, Rabbi Messing, Dr. Taylor, Mrs. L. M. Rowe, and Margaret Ridgeley. Christ Church Parish House (which is opposite English's Opera House) will be the temporary headquarters of the Chapter, and all professionals are cordially invited to pay a visit when in Indianapolis.

Louisville, Ky., was the next point visited by the General Secretary, and an interesting interview was held with the local secretary, Arthur Peter, and plans made to strengthen the Louisville Chapter at a later date.

On Thursday, May 19, Mr. Bentley addressed the Annual Council of the Diocese of Indianapolis at New Albany, Ind., and as the majority of the Indiana chaplains of the Alliance were present great interest was shown in the address.

Cincinnati, O., was next visited and an interview was held with the Chapter officers.

Columbus, O., was added to the chapters of the Alliance on May 22. Mr. Bentley preached at St. Paul's Church in the morning and Trinity Church in the evening. On Monday afternoon he visited the Empire Theatre Stock company, and through the courtesy of Francis Powers, the stage director, Mr. Bentley addressed the company, and the following members joined the Alliance: Francis Powers, Frank E. Camp, Kate Jepson, Charles D. Waldron, Louise Marcelli, Fay Courtenay, and Louis Frohoff. In the evening a public meeting was held in Trinity House. The Rev. J. W. Atwood, rector and directing chaplain, presided, and introduced the General Secretary, who explained the workings of the organization. Nearly all present joined the Alliance, and the Columbus Chapter was organized with the following members: President, Rev. J. W. Atwood; First Vice-President, Francis Powers; Second Vice-President, Rev. Dr. Washington Gladden; Secretary, K. H. Hoenig, and Treasurer, Dr. C. S. Carr. On the local council the following were elected: Rev. A. R. Hewitt, C. S. Benham, Mrs. Menserrat, Mrs. De Wolfe, and F. W. Hubbard, representing the Church, and Frank E. Camp, Kate Jepson, Charles D. Waldron, Louise Marcelli, and Theodore T. Frankenberg, representing the stage. The Columbus Chapter is well organized and plans are under way for a reception to be held during the Summer. Leaving Columbus, Mr. Bentley visited Rochester, N. Y., and interviewed the Directing Chaplain of that city, Rev. George F. Le Boutellier, and arranged for Alliance services and chapter organization in Rochester early next season. From Rochester the General Secretary visited Syracuse and called on Marion Ballou and George Pauncefort, of the Davis-Boyle Stock company, and upon Giles Shine and Lavinia Shannon, of the Bastable Stock company, meeting several other members of both companies and interesting them in the Alliance. Mr. Bentley then left for Boston for the annual convention.

The fifth annual convention of the Alliance was held in the Old South Building, Boston, Mass., last Thursday, May 26. The convention was called to order at 10 A.M. by the General Secretary and the Rev. Thomas R. Slicer was nominated to preside. The Rev. Dr. Shinn offered prayer, and the minutes of the previous meeting being adopted, Mr. Bentley read his annual report as General Secretary and Organizer. Reports were received from the various Chapters, and delegates were in attendance from New York, Boston, Brooklyn, Cleveland, and Topeka, Kan. The delegates were entertained at luncheon by the Boston Chapter at Hotel Bellevue, and addresses were made by Bishop Lawrence, of Massachusetts, representing Bishop Potter (who was unable to be present); Joseph Jefferson, representing the stage; Rev. Walter E. Bentley, representing both professions, and the Rev. Dr. Loomis and the Rev. William H. Van Allen, President of the Boston Chapter, and Charles T. Catlin, President of the New York Chapter. The addresses were greatly enjoyed, and Joseph Jefferson was as felicitous as ever. His speech afforded great delight to those present. The convention reassembled at 4 P.M., and the following national officers were elected for the ensuing year: President, Rt. Rev. Henry C. Potter, Bishop of New York; First Vice-President, Joseph Jefferson; Second Vice-President, Bessie Taylor; National Secretary and Organizer, Rev. Walter E. Bentley; Recording Secretary, Edythe Totten, and Treasurer, John A. Holden. Names of the honorary vice-presidents and of members of the National Council will appear with the reports in a later issue. A public meeting was held in the evening at Chipman Hall, Tremont Temple, the Rev. William H. Van Allen, President, and addresses were made by Joseph Jefferson, F. F. Mackay, Rabbi Fleischer, Rev. Thomas R. Slicer, Rev. F. J. Clay Moran, and Rev. Walter E. Bentley. The meetings were very successful and great enthusiasm prevailed.

The regular monthly service of the Boston Chapter was held last Sunday afternoon at 4 o'clock. Bishop Jaggar, of the Diocese of Ohio, preached the sermon and there was a fine attendance. The National Secretary visited Providence, R. I., last Sunday and preached at All Saints' Church at both morning and evening services. Plans are under way for the organization of the Providence Chapter.

The regular meeting of the Board of Directors of the New York Chapter will be held at the headquarters to-morrow (Wednesday) at 4 P.M., and the National Council will meet as usual on Friday, June 3, at the same hour.

The benefit given by the Colorado Springs, Col., Chapter, under the direction of Katherine Johnson, was a great success. Three plays were given: The Porch Climber, by H. S. Rogers; A Queen's Messenger, and The Proper Experiment. John P. Grant sang two selections, accompanied by Mrs. J. Dawson Hawkins. The theatre (Grand Opera House) was donated by the manager, S. N. Nye, and all the social celebrities were present. The result netted quite a sum for the benefit of the Chapter and the National Alliance.

The Philadelphia Chapter of the Alliance gave a reception at the residence of Mrs. Spencer Ervin, in that city recently. The receiving party included Mrs. Wayland Hoyt, Mrs. Floyd W. Tompkins, Mrs. G. Woolsey Hodge, Mrs. Clarence W. Bispham, Mrs. H. Page Dyer, and Mrs. Moses Veale. There was a large attendance, and a very enjoyable afternoon was spent by the seventy-five or more members of the Chapter.

The postmaster of St. Louis, Mo., Frank Wyman, writes of the Alliance as follows:

"I beg to show my appreciation of your good work by becoming one of the members of the St. Louis Chapter. I am proud to be associated with you and your co-workers in such a splendid organization. Had we no other helpers here than Father Coffey and Rabbi Harrison, I should consider that I am doing myself an honor to jump into the same harness and pull with them."

**The Council of the Albany, N. Y., Chapter held a meeting recently, at which Rabbi Martin A. Meyer and Rev. Charles A. Richmond were elected chaplains, to succeed Dean Robbins and Rev. J. W. Sylvester, who have left the city. Rev. Francis B. Nash was also elected a chaplain. Sarah J. Scarborough was elected the Albany delegate to attend the annual convention. George C. Lewis, Secretary, was directed to post the Alliance calendars in the theatres, giving the list of chaplains and their various services, and Rev. Dr. Brundage offered his church for an Alliance service.**

The Portland, Maine, Chapter of the Alliance was fully organized on May 11 by the election of the following officers: President, Rev. Joseph Battell Shepherd; Vice-President, Rev. John Carroll Perkins; Secretary and Treasury, Mrs. Sarah A. Henley. The Rev. Mr. Shepherd was chosen the delegate of the Portland Chapter to attend the Boston Convention. Receptions will be held during the Summer for the various stock companies playing in and around Portland.

## IN SUMMER PLACES.

Charles W. Young writes from Mount Clemens, Mich.:

I was very much surprised to find so many members of the profession here on my arrival. I find the town almost full of people, which is hardly expected after the very hard Winter here. There must be fifty or more professionals here, but I have not had a chance to get around to meet them on account of my playing at Detroit last week with Percy G. Williams in the Deserted at the Altar company. We closed Saturday, May 27, after a fine season of thirty-five weeks. Just think of thirteen people being together for thirty-five weeks and not one kick or misunderstanding, and a company never received better treatment, for Victor Williams is always on the alert to do a favor for somebody. Percy Kingsley and Jewell Darrell are taking the baths here, before going to the St. Louis Fair. McIntire and Heath and Jess Dandy come up after the performance at night in Detroit, for they like the early morning bathing. I gave a home country dinner to Victor Williams, Joe Tracy, John H. Smiley, and several other members of our company. Marion Proctor will remain here for the Summer. Robert Sanford is to spend the Summer at the St. Louis Fair. Nettie Traband is engaged for The Sidewalks of New York. Ethel Milton is to join a stock company at Quebec, Canada. Mrs. Carlton will go for a trip to her home in California; Alex Taylor to New York to study music for the Summer; Harry Stony and Henry Camera to the Orpheum, Brooklyn; John Smiley to his Long Island home. Mount Clemens will do for me, for the fishing this Spring has been better than ever. Here are the names of a few that I have met at the bath houses: Nick Norton, James R. Gowey, Madllade Marshall, De Witt Cook, Sam Lee, Kolie Lorella, of Johnston, Davenport and Lorella, and Robert B. Mack. Max Reynolds, of Watson and Reynolds. Minnie Benard Shattuck is here visiting friends. Hines and Remington are working hard on their new sketch. The season will not be fully open for at least a week. Sadie Hosson is preparing for at least sixty members of the profession during the Summer. Jim McIntyre was under the impression that he had consumption, and I took him to a doctor to convince him otherwise, and the doctor gave him the laugh, and told him that he could stand the hard work that he has in store for twenty years to come; then Jim was a happy man. Gracy and Burnet are here just rubbering around.

Maclyn Arbuckle will go with his family to the St. Lawrence River, where he owns one of the Thousand Islands, a cottage, and a naphtha launch.

Willis P. Sweatnam and Mrs. Sweatnam will spend the Summer at their country place in the mountains of Pennsylvania.

Miriam Nesbitt will be with her father and mother this Summer on the shore of one of Wisconsin's lakes.

Annie Buckley and her mother are to live in their cottage all Summer on the south shore of Long Island.

Rose Beaudet will visit her father and brother in Southern California.

Mr. and Mrs. Albert Andruss (Agnes Herndon) are spending the Summer at Maplelawn, their country place at Bardonia, N. Y.

Maurice Rene Coste, the French baritone, who has just closed a two years' engagement with A Devil's Lane company, is spending the Summer at his cottage on the Detroit River, at Amherstburg, Ontario, Canada.

## GOSSIP OF THE TOWN.

High prices for a theatrical performance were charged for the engagement of McFadden's Flats at the opening of the Opera House at Ritzville, Mont., on May 19., as at the auction sale the prices ranged from ten to twenty dollars a seat, the best of the seats being placed on regular sale at three and five dollars, and admission to the gallery was one dollar. The company was the first to visit the town in over a year. Thomas R. Henry, who is in charge of the company, sails for Japan the latter part of June, to bring back a novelty to be used in Gus Hills' new production.

Last Friday afternoon a fire broke out in a two-story building at 109 West Thirty-ninth Street, the old Herald Square stable, the upper part of which is used by the Shubert Brothers as a storehouse for the scenery and costumes of Winsome Winnie, The Chinese Honeymoon, The Toreador, The Runaways, The Belle of New York, Dolly Varden, and Old Heidelberg. Samuel and Lee Shubert asseverated that their loss was between $49,000 and $50,000; the police and Deputy Chief Duane say $2,000.

Henry B. Sire has obtained a temporary injunction restraining Milton Boudin from foreclosing a purchase money mortgage of $47,800 on the leasehold of the property at the northwest corner of Forty-fifth Street and Broadway, on which it has been intended to erect a theatre. Argument will be heard next week on the motion to make the injunction permanent. Mr. Sire's lawyers say that the action is really directed against E. R. Thomas, the millionaire owner of race horses.

Stanislaus Stange is to write the book of Fritzi Scheff's new comic opera for next season, in place of H. B. Smith, resigned. It was to have been called The Two Roses, the title of the play by James Aberly, in which Henry Irving, as Digby Grant, made his first great London success in 1870-1871, but later it was decided to drop that title for The Queen of Hearts.

Carrie W. Colbourn, the author of His Last Chance and other plays, has sold her latest play, A Romantic Rogue, to Walter H. Baker and Company, who will publish it in the Autumn.

## PLAYS COPYRIGHTED.

*Entered at the Office of the Librarian of Congress, at Washington, D. C., May 19 to 26, 1904.*

THE AMERICANO. By Louis Pendleton.
BUCKET SHOP. By Henry Charles Baker.
BY WIRELESS TELEGRAPH. By James T. Sullivan.
CALAMITY JANE. By Eudora Belle Cauthorn.
COST OF THE BILL. By Katheryne Leiter Bennett.
ELSA. By Sarah Walker Cutting.
GARDEN OF EDEN. By Eugene W. Presbrey.
HIS RICH RELATION. By Ralph H. Graves.
HOOLEY'S RETURN. By Thomas Dickinson.
IN THE FAR EAST. By J. C. Webb.
JUNK MAN. By Joseph A. Mitchell.
JUST IN TIME. By Annie Lance Clements.
MAID FROM LONDON. By Josephine Holt Throckmorton.
MEXICAN DILEMMA. By Eudora Belle Cauthorn.
PRINCE OF AILEACH. By Joseph L. Tynan.
QUARRY SLAVES. By Lee Byrne.
THE RAVEN. By Olive Dargan.
REFUGEES. By Myra Wiren.
ROOM THIRTEEN. By G. H. Neiswender.
SANCHO PANZA. By F. J. Macbeth, Jr.
SEMIRAMIS. By Olive Dargan.
SHATTERED LIFE. By T. E. B. Henry.
SOUTHERNERS. By Harry G. Smith.
STAR OF DESTINY. By Frederick Willard Clarke.
THEIR LAST APPEARANCE. By Robert H. Burnside.
TRAMP'S DREAM. By A. L. Turton.
VITA. By Grace Denio Litchfield.

## THE LATE OWEN FAWCETT'S COLLECTION.

I.

**The late Owen Fawcett's collection of dramatic autographs, playbills, photographs, books, etc., was sold at auction at the rooms of the Anderson Auction Company, 5 West Twenty-ninth Street, this city, on the afternoon of April 11. The collection was poor in quality, consequently no high figures were obtained. The following are the numbers of the lots as catalogued, the price per lot, and the purchaser:**

Lot.
246. Admission Tickets. Fancy and Citizen's Dress Ball of the Actors' Order of Friendship; The Players' Club, signed by Owen Fawcett; National Peace Jubilee, April 28, 1869; Door Checks of Wallack's and Garden theatres, and others. (20 pieces.) Bought on order, $1.
247. Anecdotes of Omens and Superstitions; Flowers of Wit, 1831; Book Titles from Shakespeare, 1901; William C. Macready, by William Archer, 1890; Galaxy of Wit, Illust., 1830; A Year of Consolation, by Fanny Kemble, 1847; Dick's Standard Plays; Scattered Notes on the Text of Shakespeare; and others. About 110 volumes or pieces. (As a lot.) Bought on order, $5.50.
This was a bargain at the price.
248. Booth (Edwin). Programmes. Philadelphia, Sept. 10 (1859); May 21, 22, 1860; Oct. 16, 18, 20, Nov. 15, 17, 19, 20, 24, 1866; March 31, April 24, 28, 1868; Chicago, Oct. 17, 1887; Indianapolis, May 5, 1887; Baltimore, Oct. 9, 1860; Louisville Souvenir Programme, Sept. 23-28, 1889. (20 pieces, as a lot.) Bought on order, $4.25.
249. Booth (Edwin). Souvenir Programme. One Hundredth Night of Hamlet. Winter Garden Theatre (New York). March 22, 1865. Bought by Shaw, $1.60.
250. —— Souvenir Programme, Grand Opera House, Peoria. Illust. May 3 (1887). Booth as Hamlet. Printed on satin. Bought on order, $1.20.
251. —— Souvenir Programme, Dallas, Tex., Feb. 17, 1888. Julius Caesar. Booth as Brutus, Barrett as Cassius. Printed on satin. Bought on order, $1.50.
252. —— Souvenir Programme, Louisville, Ky. A Week's Programmes, Sept. 23-28, 1889. Booth and Barrett (the last time they acted together in Louisville). 4to, paper. Bought on order, $1.
253. —— Memorial Celebration of the Sixtieth Anniversary of the Birth of Edwin Booth. Portraits (Autograph of Owen Fawcett on fly leaf; Memorial Programme laid in.) 8vo, paper, uncut. N. Y., 1893. Bought on order, $2.60.
254. —— Shakespeare's Comedy of The Merchant of Venice, as produced by Edwin Booth, ending with the Fourth Act, with Remarks on Costumes, etc. Illusts., and Newspaper notices of the production, with Autograph Notes by Owen Fawcett laid in. 8vo, boards. N. Y., n. d. Autograph of Owen Fawcett on title. Bought by Shaw, $3.50.
255. Chicago Fire. The first newspapers published after the great fire in 1871. (3 pieces.) Bought by Cutter. $4.50.
256. Drama. Fifty Years of a Playgoer's Journal, or Annals of the New York Stage, 1798-1848; Biographical Sketches, by H. D. N., N. Y. [1860]; Seven Years of the King's Theatre, by John Ebers, manager of "The Haymarket," Phil. 1828. Two vols., post 8vo, half roan and original boards, uncut. Bought by Mr. Foley, $2.20.
257. Dramatic Autograph Letters. Conway (F. B.), actor and manager, A. L. S., 1 p. 8vo; John Creehan (biographer of Laura Keene), A. L. S., 2 pp. 8vo; Augustus Cook, actor, A. L. S., 1 p., 8vo, To "My dear Sothern," and other dramatic autographs. (10 pieces.) The above and the following lots are all from Owen Fawcett's collection, many of them being in the envelopes as received. The bulk of the letters were written to Owen Fawcett. Bought on order, $2.
258. —— George Becks, with two portraits in character; Rowland Buckstone, J. W. Albaugh, Maurice Barrymore (signed "Barry"), and others. All A. L. S. (10 pieces.) Same buyer, $1.20.
259. —— Lawrence Barrett, Col. T. Allston Brown, Maurice Barrymore (signed Barrymore), Louisa Eldridge (signed Aunt Louisa). All A. L. S. (4 pieces.) Bought on order, 80 cents.
260. Dramatic Autograph Letters. Edwin Booth: "I am a greedy student of Shakespeare," etc. 2 pp. A. L. S. With Benefit Programme, April 17, 1868. (As a lot.) Bought by Shaw, $3.50.
261. —— John S. Clarke, noted Comedian (3); S. K. Chester, with portrait; Margaret Anglin, Louis Aldrich, C. Leslie Allen, Frank E. Aiken. All A. L. S. (10 pieces.) Bought on order, $2.
262. —— Augustin Daly. Apl. 13, 1872. Signed Augustin Daly. 2 pp., 8vo. Same buyer, $1.
263. —— Augustin Daly. Oct., 1885; April, 1893. Signed A. Daly. (2 pieces.) Bought on order, $1.80.
264. —— Augustin Daly. Apl., 1873; Feby. 14 and 15, 1878. Signed A. Daly (3 pieces.) Bought by Shaw, $2.25.
265. —— Owen Fawcett, J. W. Albaugh, Robt. M. Eberle, John T. Ford (manager of the theatre where President Lincoln was shot), W. J. Ferguson, and others. All A. L. S. (10 pieces.) Bought on order, $1.25.
266. —— James A. Herne, Etienne Giradot, John T. Ford, Minna K. Gale, J. W. Albaugh, and others. All A. L. S. (10 pieces.) Same buyer, $1.25.
267. —— E. M. Holland, J. Herne, John T. Ford, Minna Gale Haynes, Louis Aldrich, and others. All A. L. S. (10 pieces.) Same buyer, $1.25.
268. —— George Holland, Gerald Griffin, John T. Ford, Charles B. Hanford, and others. All A. L. S. (10 pieces.) Bought on order, $1.25.
269. —— Laurence Hutton, Catherine Lewis, J. H. Stoddart, Virginia Harned Sothern, Herman Vezin, and others. All A. L. S. (10 pieces.) Bought on order, $1.25.
270. —— Joseph Jefferson, Louis James, George Becks, Otis Skinner, E. H. Sothern, and others. All A. L. S. (10 pieces.) Bought on order, $2.10.
271. —— Richard Mansfield, Robt. McWade, Henry Miller, A. M. Palmer, W. J. Ferguson and others. All A. L. S. (15 pieces.) Bought on order, $1.95.
272. —— Henry Miller, Francis Wilson, L. J. Vincent, James Taylor, C. L. Wingate, W. F. Winter, and others. All A. L. S. (16 pieces.) Bought on order, $1.76.
273. —— A. M. Palmer, Milton Nobles, Owen Fawcett, J. R. Pitman, Rev. R. Heber Newton, and others. All A. L. S. (18 pieces.) Bought on order, $1.98.
274. —— J. H. Stoddart, Herbert Kelcey, Jas. A. Herne, and others. All A. L. S. (10 pieces.) Bought on order, $1.25.
275. —— Francis Wilson, Brandon Tynan, Sam Sothern, Edwin Varrey, W. H. Seymour, Marshall Stedman, and others. All A. L. S. (18 pieces.) Same buyer, $2.75.
276. Dramatic Autograph Letters. Typewritten Letters, with Autograph Signatures of D. Belasco, D. Frohman, Jacob Litt, and others; Autograph Receipts of Lawrence Barrett, I. H. Hadoway, H. T. Paddock; Signatures of John Dillon, Sidney Drew, and others. (45 pieces.) Bought on order, $2.25.
277. Dramatic Odds and Ends. Engagement Contracts signed by Augustin Daly and Owen Fawcett, Brooks and Dickson and Fawcett, J. W. Rosenquest and Fawcett, Daniel Furhman and Fawcett; A Calcium Plot of Maude Adams' L'Aiglon; A Company's Call; Autograph of Richard Mansfield for two seats, etc., etc. (15 pieces, as a lot.) Bought by Shaw, $2.25.
278. Fawcett (Owen). The Player's Shakespearean Chronology; Bits of Dramatic History. Portraits of J. P. Kemble, Thos. Betterton, Henry Irving, W. J. Florence, inserted with numerous newspaper clippings. Royal 8vo, half roan, n. p., 1888. Bought by Shaw, $1.15.
279. —— Four Books, consisting of about 200 pages, written entirely in Fawcett's handwriting, entitled "Little Em'ly." Laid in is the Playbill of the performance. 4 vols., square post 8vo, half roan and paper. On the wrapper of one is written in Fawcett's writing, "This is the Way Actors had to study their Parts before Type came into use." Signed. Bought by Foley, $1.
280. Green-Room. Green-Room Yarns: a Collection of Humorous Stories of Actors, Plays, etc. Bound in are various newspaper clippings relating to the Drama. Royal 8vo, half cloth. N. Y. [1876]. Autograph of Owen Fawcett on title. Bought by M. S., 90 cents.
281. Ireland. The Irish National Invincibles and their Times. By Patrick J. P. Tynan. Portrait. 8vo, cloth, uncut. [Lond.] 1894. Bought by George, 30 cents.
282. Kemble (John). Portrait of John Kemble as Coriolanus, by Sir T. Lawrence. Mezzotint. Folio. Fine impression. Lond. 1829. Bought by Gillam, 80 cents.
283. Lincoln (Abraham). Woodcut illustrative of the Assassination of President Lincoln at Ford's Theatre. 4to, full margins. 1865. Bought on order, 40 cents.
284. Modjeska. A 4to scrap-book made by Owen Fawcett, labeled "On the Road with Modjeska," containing newspaper reviews, playbills, etc., of "Camille." (Binding worn.) Bought by Miss Leary, 75 cents.
285. McCullough (John). Programme of the first benefit he ever had and the first time he played "Othello." Phil., April 6 [1860]. Bought by Shaw, $3.10.
286. Old Theatres. The Theatric Tourist. Historical Account of the Principal Theatres of the United Kingdom. Lacks the original plates, but containing a number of fac-similes of rare prints of the same theatres. Interleaved by Owen Fawcett. Lond. 1805. Bought on order, $1.10.
287. Photograph Portraits. Maggie Mitchell (2) in character, Annie Graham, George Clarke, George Becks (2), Jos. Wheelock, Isaac L. Street, and others. (10 pieces.) Bought by Miss Leary, 30 cents.
288. —— Mrs. Sol Smith, Miss Ada Grey, Lillie Bennett, Miss Ada Webb, Mrs. S. K. Chester, Mrs. J. H. Allen, Mrs. F. Merdant, J. G. Hanley (with autograph), F. S. Chanfrau, C. L. Allen and D. J. Maginnis in "The Two Beats," and others. (12 pieces.) Bought on order, 50 cents.
289. —— Vinnie Bowers (1874), L. R. Shewell (1875), Col. T. Allston Brown, Helene Dingeon (1876), Louis James, Louis Aldrich. All with autographs. (6 pieces.) Bought on order, 60 cents.
290. —— Laura Keene, Ada Gilman, Maggie Mitchell (2), Lucille Western, L. R. Shewell, W. F. Burroughs, George Becks, John Wilkes Booth, Charles Walcot, and others. (12 pieces.) Same buyer, $1.68.
291. —— Mrs. Charles Kean, Mrs. D. P. Bowers, Helen Western (2), Charles Kean, L. R. Davenport, G. L. Fox, and others. (12 pieces.) Bought on order, $1.20.
292. —— Fanny Davenport, Jeffreys Lewis, Mrs. Dan Harkins, Fannie Reeves, Annie Clarke, Kate Howland, Hortense Van Zile (3). (10 pieces.) Bought by George, 30 cents.
293. —— Dion Boucicault, Sandy Jamison, Susan Denin, William Davidge, John McFarron, Robt. McWade, John Dillon, Edward Righton. All with autographs. (8 pieces.) Bought on order, 64 cents.
294. —— Stella Congdon, Blanche Thorne, Edna Phillips, Frances Stevens, Dolly Nobles, Milton Nobles, Chas. H. Heath, P. A. Naunary, Otis Skinner (2), Oliver T. Fiske, J. H. Barnes. All with autographs. (13 pieces.) Bought by Miss Leary, 65 cents.
295. —— Lillie Bennett, Nelly Howard, Verona Jarbeau, Arthur B. Laurence, Otis Skinner, J. W. Power, Brandon Tynan (all in costume), Fanny Davenport, Mrs. Phillips, Tony Russell, and others. (24 pieces.) Bought on order, 24 cents.
296. —— Estelle Clayton, Lillie Bennett in character (5), Miss Du Barry, Charles Barron, B. T. Ringgold in character (2), and others. (14 pieces.) Bought by Miss Leary, 28 cents.
297. —— Stuart Robson (1864), Effie Germon (1865), Ada Clifton (1857), John T. Ford (1863), Charles Wheatleigh (1866). All with autographs. (5 pieces.) Bought on order, 85 cents.
298. Photograph Portraits. Mrs. Gilbert, Lillie Glover, Effie Elisler, Jeffreys Lewis, Rose Eytinge, Marshall Stedman, George Clarke, Alice Dunning, Charles Le Clerq, Charles Fisher, and others. (17 pieces.) Bought on order, 85 cents.
299. —— Maude Adams, Nellie Whiting, with autograph, Eliz. J. Phillips, with autograph, Kate Claxton, J. H. Stoddart, J. B. Schofield, Arthur Lawrence, Hardy Vernon, and others (16 pieces.) Bought on order, 48 cents.
300. —— Lillian Russell, Mrs. Langtry, Kitty Blanchard (in costume), Vestvali (in costume), Barney Williams and Wm. J. Florence, John Moore and Charles Fisher, with autograph of Moore, and others. (11 pieces.) Bought by Mitchell, 11 cents.
301. —— Lucille Western (1853), Menken as Mazeppa, Ada Webb, Addie Anderson as Mazeppa, A. S. Pennoyer, Robert Strather, Edward Righton (4), in character, with autograph on each, and others. (15 pieces.) Bought on order, 45 cents.
302. —— Mary Anderson, Marie Prescott, Lina Edwin, Minna K. Gale, Mrs. Calne, Helen Dingeon, Katherine Florence, Lillie Glover, Charles Fisher, Dan Rice, F. de Belleville, W. J. Le Moyne, Sam Sothern, John T. Malone in character, Tony Denier, E. H. Vanderfelt, G. Caine, James Taylor, John Powers, Ed. Mackay, Roland Buckstone, Beaumont Smith, Marshall Stedman. All with autographs. (25 pieces.) Bought on order, $1.30.
303. —— John McCullough, William Warren, James G. Peakes, Harry Crisp, Frank McVicker, F. Hardenburgh, George Parkes, Danl. Harkins. (8 pieces.) Bought on order, 80 cents.
304. —— John Drew (when a young man), John T. Raymond as Col. Sellers, both with autographs. (2 pieces.) Bought by M. S., 10 cents.
305. Plays. J. Sheridan Knowles' Hunchback; The Gypsy Farmer; Jno. Madison Morton's The Steeple-Chase; H. J. Byron's Miss Eily O'Connor; Robertson's "Birth," and others. Most of these are actors' prompt books, bearing Mr. Owen Fawcett's autograph, with press notices, casts, cuttings from playbills, etc., inserted. 12 vols., 4to and smaller, half calf, etc. Bought on order, 24 cents.

ALFRED BECKS.

## MUSIC NOTES.

Madames Calvé and Ackte are appearing at the Opera Comique, Paris, and are, as usual, triumphant.

The Mendelssohn bust, won as a prize by the United Singers of Newark at Baltimore last Summer, was unveiled at Branch Brook Park, Newark, May 23.

George Sherry, a boy pianist at South Bethlehem, Pa., played twenty-six hours and thirty-five minutes consecutively, beginning last Wednesday evening.

Paderewski will appear in New Zealand from Aug. 31 to Sept. 23 next.

## SAID TO THE MIRROR.

FRANK PIXLEY: "Will you kindly permit me to say concerning an article recently printed in a Boston newspaper, entitled 'Advice to Playwrights,' that I knew nothing about it, and never saw it until it appeared in print over my signature?"

"AUNT LOUISA" ELDRIDGE: "Please correct the error that was made in the obituary notices of Mrs. Cady Howe in the matter of her name. She was Emma, not Anna, Leslie, when more than fifty years ago she was a favorite at Barnum's Museum."

## AMONG THE DRAMATISTS.

John Drew is to appear at the Empire Theatre next season in a new play on the Rough Rider order, by Augustus Thomas.

The Great Marston Sensation is a new play founded on the terrible fate of Mrs. Maybrick. Edward Elsner, the inventor of the sand storm in Under Two Flags, is the author.

## ENGAGEMENTS.

The following have been engaged by Eugene Wiener for his Summer opera company, which will open at Newark, N. J., May 28, at Electric Park: Zelda Rotall, Julia Folland, Grace Belding, Maud Pleasants, Alice Richardson, Maizie Harrison, Stella Davis, Carrie Monroe, Hattie Well, Elsie Thomas, Nelda James, Marie Atwood, Jane Stone, Laura Deane, Harry Burnham, Leslie Stowe, Winfred Young, Frank Boyle, William Girard, Hugh Chatham, Alex Gradwell, Frank Steele, Albert Walters, and Fred Arundel musical director.

Virginia Howell, by M. W. Gaylor, for Why Women Sin company, for next season.

Howard Russell has been re-engaged for the Baker Theatre company, of Portland, Ore. This makes his third season as light comedian with the above stock company.

Marion Barney was specially engaged to originate Josephine Van Dusen, the lead, in Charles Richman's new play, The Genius, at the Pittsburgh Grand Opera House, two weeks ago.

Gus Vaughan, baritone, and Rena Vaughan, with the Phelan Opera company, at Cape Elizabeth, Portland, for the Summer. They open in Princess Chic.

Raymond Chase, re-engaged to play Hiram with the Quincy Adams Sawyer, Eastern, company.

Viola Bancroft, for Under Southern Skies, next season.

Harry W. Reid, last season with W. B. Patton in The Minister's Son, has signed with Tanner and Gilbert in A Day Off for a Summer tour.

Nan Hewins has joined the New Clement Theatre stock company, at Sherbrooke, Que., for a season of eight weeks. She has a repertoire of fifty songs.

William Marble, Jr., signed with George Klimt's On the Bridge at Midnight company for four weeks, closing in Washington, D. C., June 4.

## MATTERS OF FACT.

John P. Church, formerly president of the National Printing and Engraving Company of Chicago, and for the past two years New York representative of the Courier Company, recently resigned to accept the position of vice-president of the Donaldson Lithographing Company, of Newport, Ky., where he will make his home and headquarters. Mr. Church will be at the Marlborough Hotel until Sept. 1, with Mr. Holquist, the head artist of the Donaldson Lithographing Company, who is making the finished colored sketches for the coming season. Notice the advertisement in another column.

Buster Brown, a musical comedy which has created a very favorable impression wherever produced, has a few one, two and three nights open for houses in good cities offering adequate inducements. Offers should be submitted to Melville B. Raymond, 110 West Thirty-fourth Street.

Caroline Hull has made an excellent impression as leading woman of Fischer's musical stock company, at San Francisco. The press have devoted much space in her praise.

The Exclusive Drug Company, located at 117 East Twenty-third Street, this city, announce to have a cure for obesity. A booklet and circular of explanation will be sent by them to persons interested.

# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

*The Organ of the American Theatrical Profession*

Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, PRESIDENT.

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

FOREIGN BUREAU:
*(Stewart A. Conover, Representative,)*
Trafalgar House, Greene Street, Leicester Square, W. C.,
LONDON, ENGLAND.

HARRISON GREY FISKE,
EDITOR.

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*Registered cable address, "Dramirror."*

*The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Norman's Tourists' Agency, 33 Haymarket, S. W.; Anglo American Exchange, 3 Northumberland Ave., W. C. In Paris at Brentano's, 17 Avenue de l'Opera. In Liverpool, at Latarche, 63 Lime St. In Sidney, Australia, Swain & Co., Moore St. In Johannesburg, South Africa, at Ince, Rissik St. The Trade supplied by all News Companies.*

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*The Editor cannot undertake to return unsolicited manuscript.*

*Entered at the New York Post Office as Second-Class Matter.*

*Published every Tuesday.*

NEW YORK - - - - - - JUNE 4, 1904.

Largest Dramatic Circulation in the World.


## MIRROR SUBSCRIPTIONS FOR THE SUMMER.

***Members of the profession may subscribe for THE MIRROR from this office for June, July and August upon the following special terms: One month, 45 cents; two months, 85 cents; three months, $1, payable in advance. Addresses changed as often as desired.***

## *HOPE FOR BETTER THINGS.*

THE generally unfortunate outcome of the last dramatic season, commented on in THE MIRROR last week, should not be accepted as due on the whole to inherent causes for which the theatre and its administration are to blame.

It is a fact that the public showed by the peculiar character of its patronage that it had become weary of a certain class of "shows" that have differed mainly in names, and that have appealed solely to the eye and not at all to the intelligence. This fact has been emphasized by many failures of such attractions, the public turning quickly for relief from the superficial and inane to revivals of old plays—made in desperation by managers to offset the lack of vitality of certain new pieces—some of which old plays, although by no means well suited to this generation, still possess elements of strength that have found appreciation.

Aside from the apparent lacks in original offerings last season there were extrinsic causes that militated against a normal patronage of the theatre. One of the most potent of these no doubt was the general business depression, or, rather, the depression in stocks, that affected untold numbers of persons disastrously, and led to an abandonment of the theatre among other things through the concentration of interest upon matters that touched so many of the public more nearly. As some astute observer of financial conditions has remarked, the pecuniary disturbances in which values shrunk enormously or disappeared altogether were the result of a long continued "speculative debauch," and when such things happen the people intimately concerned have little thought for anything but devices to save themselves.

It is hoped by THE MIRROR for the good of the theatre and the profession that the next dramatic season, despite the fact that a Presidential election impends, will prove so prosperous as to wipe out all memories of a season that has left wreck and misfortune in its wake.

## *THEY KNOW THE BARD.*

AN idea prevails in great urban communities, probably, that persons who make up small towns do not know their SHAKESPEARE, and will accept almost any interpretation of him that may be offered. But this idea is erroneous. It may seriously be said that the wilder the community may be the greater is the probability that among its denizens there are those who know their SHAKESPEARE better than the average person of reading and intelligence in the larger communities know him. For it takes persons of enterprise and spirit to subdue the wilderness, and among them are to be found many who have but few books that they peruse habitually and who thus arrive at the essence of their authors' meanings. The pioneer who must perforce confine his reading to a few volumes naturally selects epochal books, and he hangs upon his SHAKESPEARE as guide, comforter and friend. In fact, to the intelligent man abroad in a new country SHAKESPEARE furnishes a world of interest as varied as humanity itself. And it very often happens that the rough subduer of new territory not only has his SHAKESPEARE well conned, but also in his time has seen this author represented without offense and with some regard for art.

Apropos of this matter, one of the thousand or more correspondents of THE MIRROR sends from Indian Territory a very suggestive item of news. With the news is this criticism of a representation of Romeo and Juliet printed in a newspaper of a neighboring town:

ROMEO was ugly and clumsy, JULIET was clumsy and ugly, and the rest of the cast, which attempted to play Shakespeare's fine romance at the Opera House last night were about the most tiresome and uninteresting lot of would-be actors that ever trod the boards in this city. They recited their lines in such a manner that all the beauty of construction was lost. ROMEO made love in rag-time, JULIET responded in waltz time, and most of the audience left in no time. The chief actor thought he was ROMEO, and his first assistant claimed to be JULIET. It doesn't matter about the rest, these two were the principal offenders and deserved all the applause they received—which was none. There was a large and appreciative audience absent, and if the company will book Rubeville, Jaytown, and other prominent cities such as they have been accustomed to stopping at they will doubtless be accorded the reception due such genius as they possess.

This criticism, to be sure, is not classic, but it suggests that back of it was a knowledge as to how Romeo and Juliet should be represented in the acting. "Nearly everybody here," says the correspondent of THE MIRROR, "subscribes for the paper that printed the inclosed, although it is published in another town. And when our manager saw this notice and realized that it had been widely read here he cancelled the engagement of this company."

From the references to "rag-time" and "waltz-time" in the foregoing "notice" it is plain that this remote city of the West has seen and put up with modern entertainment of a certain class. But evidently it wants its SHAKESPEARE with some semblance to the fitness of Shakespearean things.

## *A FRENCHMAN'S VIEW.*

M. AUGUSTE FILON, one of the best known of French dramatic critics, was reproached some years ago by his *confrères* for his enthusiastic admiration of the English drama, which at the time he professed to recognize as the most vital and promising in Europe. But his opinion has changed.

In an article in the *Journal des Debats* M. FILON freely confesses and gives play to his disappointment. He had hoped for a renaissance of the modern drama in England, but his hopes have been shattered. One London theatre after another has been invaded by musical comedy, and the serious drama is moribund. As to musical comedy, he claims that both in music and libretto it is inferior to operetta, "and no one has ever discovered in it the shadow of an intention, an observation, or an idea."

And yet one might draw from the strictures of M. FILON the conclusion that the public is to blame in this matter. "It is the delight of those who visit the theatre after a good dinner," he says, "to listen to frivolous songs and gaze on pretty women, who flirt, dance and sing, while the men around them say and do a thousand silly things, and make themselves as foolish as the male sex can be when it takes the trouble." And he complains that the English dramatic authors whose work in the past has given promise of good things to come restrict their output; while some of them conform to the apparent demand for eccentricity and tomfoolery, while psychology, realism and truth are sacrificed or ignored.

The newer sort of entertainment, according to M. FILON—and there are many persons that will agree with him—demands but little acting, with the result that the histrionic art has enormously declined. And the French critic declares that this decline has been assisted by the actor-manager, "who chooses incompetent companies in order to show himself off by contrast." He concludes that the English drama lacks material and originality, and is dying of inanition. And looking about in this country, one may reach a like conclusion as to the drama here, with distinct causes for the decline to add to those set forth by the French critic.

## "THE ENGLISH BOO."

Once more theatrical London is agitated by a quarrel between an actor and a first-night audience, and once more the actor is Sir Charles Wyndham—historic opponent of the Man in a White Hat. A vivid account of the "riot" in the New Theatre has, I doubt not, reached America, for the imagination of the reporter grows by what it feeds on. When last such an incident varied the monotony of our playgoing I read with interest (and regret) an article in THE MIRROR itself on "The English Boo." It was based upon a misunderstanding of the temper and manners of an English audience, which I would fain remove. I maintain that we Londoners are the finest playgoers in the world—hospitable to strangers, eagerly appreciative, patient and enduring in loyalty. And I do not want to exclude from this fraternity the noisiest gallery boy that lost his silly head at the New Theatre the other night. The English audience has the defects of its qualities. Its errors are rooted in its enthusiasm. Its eccentricities acquire an absurd importance from the very depth of public interest in the stage and its professors, which again reacts upon the reported, and so induces an elaborate, not to say exaggerated, record of truly trivial matters.

From eager boy in the pit to jaded journalist in the stalls, I myself count five-and-twenty years of playgoing; and still life has no pleasure to compare with the fine flower of the theatre—rarely blooming genius, that repays the utmost weariness of waiting through dull farce and ineffectual clowning. I am still without knowledge of the American stage—a defect I ardently hope to remove. But from American friends I learn that if you do not like your entertainment you silently steal away. That is not our English method. I confess we do not cultivate restraint in the theatre. We never did. Writing a century ago, Hazlett, most sane and sympathetic critic of the stage, declared "one thunder of applause from pit, boxes and gallery" to equal "a whole immortality of posthumous fame."

That's it! The habit of free expression cannot be confined to praise. How many American actors and actresses have assured me that the emotion of an English audience was the very intoxicant of triumph. And the disposition is always to be generous. "The English Boo" was never in this world induced by good entertainment. In the unfortunate event of a failure let a manager accept it, frankly and philosophically, and I pledge the honor of the playgoer that his "boo" will quickly assume the softness of the sucking dove. The speech-making actor-manager has much to answer for—the speeches of some actor-managers have become arrogant, even to the degree recorded by a famous judge, who complained that counsel was addressing him "in a tone that Almighty God would hardly adopt to a black beetle."

I never heard a first-night row that was not fanned from a spark to a flame by indiscreet oratory from the stage. The hostile demonstration at the New Theatre the other evening was no more than a brief, forcible intimation that the piece was not acceptable. No critic has, in the meantime, found a virtue in it that he could desire. If Sir Charles Wyndham had acknowledged the verdict with a bow and a smile, set the band a-playing and lowered the lights, the "hostile demonstration" would have spent its force in one minute. But no—he must needs make a speech, an insolent speech, including that insane, oft-reiterated charge of "organized opposition," which has never been supported by an atom of evidence. One word led to another; and soon the gallery boys were fighting for an indubitable right, but fighting like blackguards. I have no sort of justification for such behavior. And yet I want to remind Sir Charles Wyndham that it has its origin in that very love of the stage and acting which in other circumstances he has acknowledged in elongations of elaborate epigram.

Humor is so much more forcible than invective in such circumstances! I am sure the actor who prayed God send charity to the audience which hissed his Hamlet "at thirty shillings a week, whereas Mr. Kean got thirty pounds a night," raised a round of friendly applause. Probably the most daring outrage ever committed by an actor was George Frederick Cooke's attack on the Liverpool audience which hissed him—palpably drunk. "What," he cried, "do you hiss me? Hiss George Frederick Cooke! You contemptible money-getters! You shall never again have the honor of hissing me! Farewell! *I* banish *you*.... There is not a brick in your dirty city but what is cemented by the blood of a negro." What are known as the O. P. riots have, happily, never been approached in violence. When Covent Garden Theatre, rebuilt after a disastrous fire, was reopened in 1809 the prices were increased. Kemble and Mrs. Siddons had to retire from the stage before a torrent of hisses. Night after night this was repeated, until at length the rioters agreed to abide by the decision of a committee, including the Governor of the Bank of England and the Attorney-General, which should report on their grievances. But the committee defended the management, and the disorders continued. Kemble is said to have hired pugilists; and the pit got the appearance of a boxing school. Everything that could carry the epithet O. P. (meaning old prices) did so. There was an O. P. dance. Finally, at a public dinner, Kemble recanted. The dinner was followed by a kind of gala performance, the theatre being crowded by an audience that held aloft a banner, bearing the inscription, "We Are Satisfied."

Sims Reeves' biography records a quarrel of the tenor and a Dublin manager, during a season of opera. Reeves occupied a box, when an inferior artist replaced him in the cast of Lucia di Lammermoor. The audience recognized its favorite, and "demonstrated." The manager orated from the stage; the tenor retorted from his box. At length Reeves descended, dressed, and played. There was a terrible row in the old Princess' Theatre, when It's Never Too Late to Mend was produced. The play is "mother's milk" compared with some of its successors in realism. But the prison scenes, now known to accurately represent life in a Birmingham gaol of the period, were held to be horrible. A well-known critic of the sixties rose in his stall and protested. Vining, the actor manager, who played Tom Robinson, came to the footlights and began a controversy with the protestant, cutting it short with the remark that of all men a critic had least right to complain of his entertainment, having come in with an order. Then the critic sprang to his feet, crying angrily, "Apologise, sir, apologise." The house joined in a chorus of "Apologise, apologise." Vining did as he was told. There was peace, and the play proceeded; but the manager continued all his life in imperfect sympathy with journalism. Again, a novelist's play caused trouble, Rank and Riches, by Wilkie Collins, to wit, done at the Adelphi some twenty years ago. Mr. G. W. Anson, the actor, took upon himself to lecture the audience; and soon after preferred the Australian stage. He was absent from England twelve years. And again a protest from the stalls may be recorded. When Tennyson's unhappy play, The Promise of May, was done, the Marquis of Queensbury rose in his seat, by way of vindicating agnosticism.

When the Bancrofts refashioned the Haymarket, in 1880, there was an echo of the O. P. riots. They abolished the pit—the parterre of the Haymarket is now completely occupied by stalls, ranging to a low-pitched first circle. Forewarned that what was, in fact, a daring innovation would be resented, Mr. Bancroft advertised the explanation that pit prices, for the best seats, actually, in the house, did not enable him to meet the heavy expenses of a first-class theatre. But none the less, he was summoned before the curtain, ere the performance of Money could begin, and angrily asked: "Where's the pit?" He fought for his position bravely during twenty minutes; and had to go over the whole ground again in the newspapers. But he eventually established the right to deal as he chose with his own. Sir Henry Irving had a little controversy about the Lyceum pit. He numbered and allotted the seats; but his pit patrons told him frankly, across the footlights, that they preferred the excitement of fighting their way in, and Sir Henry gave way at once. He has generally done the diplomatic thing, though he came perilously near disaster once, when he told "hostile demonstrators" (to "Ravenswood," I think) that he was not accustomed to that kind of thing. There was a dangerous moment; but Sir Henry Irving has never really risked his unique position in the loving regard of the playgoer. Of all speechmaking managers, I think that he alone is tolerable. Such oratory is an intrusion of an incongruous figure, an illusion broken, of a disposition to become a public nuisance. I have heard Mr. Wilson Barrett, in a provincial town, deliver six speeches on six nights, of a length probably equal to his part. Mr. Barrett, by the way, had a fight for his pit at the old Princess'; and retired with the odd trick—honors easy.

Mr. George Alexander was largely responsible, thanks to an unwonted lapse from diplomacy, for the deplorable disturbance ensuing to the production of Guy Domville at the St. James' Theatre. He maddened the gallery boys by the suggestion that they did not know a good thing when they saw it! Mr. Bourchier, by way of a preliminary to his battle royal with the critic of the *Times*, raised and wrestled with the bogey of "organized opposition" at the Royalty Theatre a few years ago.

But the most painful scene within my recollection was at the Prince of Wales' Theatre in the Spring of ninety-nine. A costly production of an opera called Coquette had proved a failure. I believe that it raised the sum total of Mr. Henry Lowenfeld's losses in theatrical speculation to an immense sum. He can afford it, but that is another story. He came before the curtain, and declared that he would have it out "man to man." A wordy contest, undignified in the extreme, began and continued. It was deplorable. I end as I began. Let managers cease from speeches. And let them abate their arrogance. "The drama's laws, the drama's patrons give, and they who live to please, must please to live," is as true to-day as it was two hundred years ago. Mr. William Whiteley, the most successful tradesman of the age, says the secret of his success is his determination, from the outset, never to offend a customer. A theatrical manager is just a tradesmen. If his wares are unacceptable, he should withdraw them, politely, regretfully, apologetically; try back, for samples, to the warehouse, and hope to do better next time. And if the customer does not accept the position, in the same spirit—well, I have no excuse for his bad manners. But probably he would. Not long before his death, William Terriss wrote me a characteristic letter on this subject of playgoer's "rights." Said he, "The public planks down its good money, and if it does not get value, most justly complains." And for the dramatists Mr. Sidney Grundy (I forget what induced these simultaneous confidences) declared that whosoever appealed for the applause of the public should accept its censure with an equal complacence.

HENRY GEORGE HIBBERT.

## QUESTIONS ANSWERED.

*[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]*

T. FRANCIS F.: Mary Anderson de Navarro's address is Tunbridge Wells, England.

H. M., St. Louis: 1. His present address is unknown to THE MIRROR. Write to him care of THE MIRROR, the letter will be advertised, and he will send or call for it, and communicate with you. 2. This answer is for all inquirers of the unknown locations of professionals.

CALLAHAN AND BARRY, San Francisco: 1. Charley Reed died in the United States Hotel, Boston, Nov. 20, 1893. 2. THE MIRROR has no record of the church from which he was buried. What matters it?

JAMES M. COLVILLE: 1. Lewis Waller has not appeared in this country. 2. He is forty-four, having been born Nov. 3, 1860. 3. Herman Vezin was born in Philadelphia. He went to London in 1858, "for a visit," and has not been seen in this country since.

DRAMATISTS' CLUB MEMBER: As reported in the *Sun*, Francis McKee read 500 new plays last Winter. In the twenty weeks of Winter that would be twenty-five plays a week, or over three plays a day. And Mr. McKee is a busy business man, too.

ACTOR, Sacramento, Cal.: 1. Henry Irving is sixty-six years old, having been born Feb. 6, 1838. 2. Charles Wyndham is sixty-three, as he was born in 1841. 3. Admiral Dewey is pertinent to this column, as he is one of the most celebrated of living actors. He is sixty-nine. His last star engagement was on May 1, 1898, at Manila.

G. HARTLY: Personality means the character, soul, spirit and nature of a person. Thus, if Forbes Robertson (or Richard Mansfield) has a pleasing personality, it is because he possesses a fine nature, soul, spirit and character. 2. Individuality means separate or distinct. For instance, David Belasco possesses individuality, the Syndicate doesn't. Or, an individual venison pie is a venison pie in a small dish; while a venison pie in one big pie, like the one Friar Tuck laid before Richard the Lion Hearted, in his cabin in Sherwood Forest, out of which may be ladled a dozen or more portions for as many trenchermen.

BLANCHE: 1. Henry W. Savage, West Forty-third Street, New York city. 2. The Actors' Society can be joined only by professionals. 3. Rehearsals for next season's offerings will begin during the last two weeks of August—some, not till September. 4. The front row, $18 a week; back row, $16. 5. See stage-manager, at stage-door, when a company is in your town. If he is impressed with your appearance, he will listen to your voice. Look your best, and not low spirited, when you call. Strike the happy medium between excessive modesty and overboldness. As you can sing, dance, play the piano, violin, flute and mandolin, your professional future should be assured.

MAE RUSSELL: Sporting Life was produced for the first time in this country at the Academy of Music, New York, Sept. 26, 1898. This was the cast: John, Earl of Woodstock, Robert Hilliard; Sir Charles Braybourne, Beresford Webb; Hon. Dudley Stanhope, H. G. Lonsdale; General Reginald Molyneux, Charles Walcot; Isidore Audread, Frank Burbeck; Sergeant Dan Doxey, R. A. Roberts; Geoffrey Pilgrim, Robert Patov Gibbs; Joe Lee, William Bonelli; George Gale, A. W. Moore; Malet de Carteret, Frazer Coulter; Miles Cavanagh, Joseph Wheelock; Philip, Charles E. Gotthold; Jordan, Fred W. Strong; Mayor, John Ince; Burton, J. K. Childs; George Gale, Thomas Whitcomb; Crake, William Elmer; Mason, Charles Harris; Red Mike, George Russell, Jr.; Joe Spratt, Harry McArdle; Jim, Ed. Connors; Norah Cavanagh, Jeanette Lowrie; Kitty Cavanagh, Adeline Adler; Clara, Marie Cahill; Jessie, Mabel Norton; Olive de Carteret, Elita Proctor Otis.

## THE USHER

The great success of the vaudeville engagements of Charles Hawtrey and Jessie Millward has stimulated a demand for dramatic attractions in that quarter, and strong financial inducements are being held forth to well-known stars to follow their example. Several are likely to turn a favorable ear to these gentle and timely allurements.

Mr. Hawtrey, I am told, received $2,000 a week from Mr. Proctor for his appearances in two of the Proctor theatres daily, and Miss Millward's remuneration was not much less. She has been offered a thirty weeks' tour over the vaudeville circuits, and it is likely that she will accept the offer.

The audiences that witnessed the performances of Mr. Hawtrey and Miss Millward last week were not only large, but intelligent and appreciative of all their finer points. At the Twenty-third Street Theatre on Wednesday evening, for instance, the auditorium was crowded, and the appearance of the gathering was similar to that of any Broadway theatre at this time of year. Miss Millward had six calls after The Queen's Messenger, and Mr. Hawtrey's excellent comedy acting was enjoyed immensely.

♣

The old question of the joint engagement of husbands and wives is again being discussed in theatrical circles, owing probably to the fact that a good many managers in their selections for next season are showing a disposition to draw the line more strictly than ever before.

A young leading man, whose wife is a talented actress, unbosomed himself on this subject the other day.

"I believe that ninety per cent. of the matrimonial shipwrecks in the profession are due to separate engagements," said he. "At best, the migratory character of professional life is opposed to domesticity, but scarcely any life in common is open to the professional man and wife unless they are able to fill joint engagements, and I believe firmly that that is why we have so many unfortunate experiences.

"The objections of managers to engaging husbands and wives are mostly based on unfounded prejudice. Married couples, as a rule, are willing to make material sacrifices in respect to salary in order to be together in the same company; they are better contented and usually find a greater interest in their work and consequently do better work; they prize the opportunity to preserve a semblance, at any rate, of the married existence of other classes of people, and experience has proved that their managers find them more reliable.

"It is a curious thing—a demoralizing one, too—that many of the managers who disapprove strenuously of husbands and wives are not at all particular as to the relations of unmarried men and women in their companies. I have noticed this often, and I believe it is a source of untold injury to members of the profession and a menace to the *morale* of the stage."

♣

Public opinion having no weight with the owners of the Iroquois Theatre of Chicago as to its prospective reopening as a place of amusement, the authorities have found a means to interfere.

Building Commissioner Williams has refused to approve the plans submitted for remodeling the Iroquois. His reasons are thus stated: "Of the 748 persons who can be seated on the first floor, 600 would have to pass out through an exit 7 feet wide—it should be at least 10 feet wide. The building does not comply with the section of the ordinance requiring three open spaces around it. There is one common exit and entrance from all the floors and galleries, while the ordinance demands a distinct and separate entrance for each floor, balcony and gallery."

The following dispatch that appeared in the *Evening Sun* sheds further light upon this matter:

CHICAGO, May 26.—The doom of the Iroquois Theatre was practically settled yesterday. Mayor Harrison, moved by protests which have reached him from every quarter of the city, declared that its owners must meet the provisions of the new theatre law to the smallest detail before a license would be issued. That, apparently, is an impossibility. Will J. Davis was at the City Hall. Although he had declared that a sale of the structure had been made to Rich and Harris, he showed deep interest in the attitude of the city officers and chagrin at the refusal of a permit.

In the afternoon Corporation Counsel Tolman advised Building Commissioner Williams that he was right in refusing a permit to the theatre on the plans presented to him. He also said:

"Before this theatre is allowed to open every paragraph, word, letter and punctuation mark of the ordinance will have to be complied with. Until that day comes it will never get a permit, except at the point of a pistol."

The Mayor took the same view. He spoke of the widespread feeling throughout the city against allowing the building in which so many lives had been lost to be used again for amusement purposes, saying:

"The protests have come to me from every side—from individuals and societies, from parents who lost children and children mourning for parents, from school children whose playmates are missing and school teachers whose pupils and fellow-teachers were in the long death list. It was a protest representing the entire city.

"In a talk I had with Commissioner Williams I suggested to him that a permit should not be granted until the ordinance was exactly complied with.

"As for myself, I will say that when the theatre complies with every particular of the ordinance it will get its permit, but until it so complies it will not get it."

The action of the authorities is clearly in line with public sentiment. The lamentable circumstances attending the destruction of life in the Iroquois horror are not likely to be effaced in a generation, and the owners of that property would show wisdom, not to speak of respect for the hundreds of victims and their surviving relatives, by pocketing a financial loss and selling it for any purpose under the sun except that of a place of amusement.

♣

The *Herald's* crusade to secure from the New Haven Railroad an adequate postal service between New York and Boston and other New England points, is worthy of support from every quarter.

The New Haven monopolizes the railway and steamboat traffic of New England, and it is notoriously one of the meanest as well as one of the most profitable monopolies in the land.

All classes of the traveling public can bear witness to the arrogance of the New Haven administration and its contemptuous disregard for the interests of everybody that is compelled to patronize it. Uncomfortable cars, obsolete sleepers, wretched dining service, impudent employes, inconvenient schedules—these are a few of the annoyances to which those that make the journey between this city and Boston have become accustomed.

Managers of theatrical companies for years have been at the mercy of this grasping corporation. Excessive rates, irrespective of the number carried; a system of high charges for extra baggage and arbitrary switching charges are some of the delights of theatrical travel on the New Haven and its branches.

Let it be hoped that the *Herald* will batter this monopoly until it is brought to a realizing sense of the duties of a railway to its patrons.

♣

In an interview, Joseph Jefferson recently reiterated his objections to an endowed or national theatre. The question of securing the best players he regarded as the chief obstacle. On this point he delivered himself thus:

A good actor usually has the money he needs to make artistic productions. He has a desire, natural enough and very human, of being at the head of the enterprise. Why should he surrender this privilege and the profits and glory of his work, to go with a number of others into a general group of players? It would also be difficult for an actor who has dominated his own entertainments to subject himself to the rule of another stage director. Then, too, he would spend most of the time in one place, playing to a single city, and you know an actor finds satisfaction and pleasure in going from place to place, meeting many people and hearing the applause of audiences in different parts of the country.

Although practical, these objections would seem to be narrow, trivial and directed from the personal standpoint of one who underestimates the sympathy of younger players with the better aims of their calling.

Take Mr. Jefferson himself. He is a good actor; he has the money needed to make artistic productions. Why has he not made artistic productions? Why has he stagnated for more than a quarter of a century; contributing nothing new to the contemporary stage; lending no encouragement to native dramatists; maintaining no high standards of acting in his companies; content to be at "the head of the enterprise," and to reap "the profits and glory" of a policy that frankly claims no other purpose or ambition than individual exploitation and pecuniary reward? If this is what must be expected of good actors who have money, then Mr. Jefferson provides a strong argument for the institution whose establishment he opposes.

I do not think actors would object to spending most of the time in one place. They are not especially enamored of the nomadic existence obligatory under present day conditions. I imagine they would be willing even to dispense with the applause of many communities, and substitute the appreciation of only one in view of the increased material comfort and artistic satisfaction permanency would afford.

The national theatre may be a dream and the endowed theatre a remote possibility, but there are thousands that would eagerly welcome the establishment of one or the other, irrespective of advance solutions of the many practical problems they present. Better still, a general return in our great cities to real stock companies of the first rank would be an inestimable boon to actors, dramatists, and the public.

### HAMLIN AND MITCHELL'S NEW PLAY.

The enterprises to be controlled and managed by Hamlin and Mitchell next season continue to increase in number. Fred R. Hamlin last Thursday obtained the rights of dramatization to the "Bird Center Cartoons," by John T. McCutcheon. The task of dramatization has been allotted to Glen MacDonough. "Bird Center Cartoons" were published in a prominent Western journal, and attained such success that they have recently been collected and reprinted in book form. The play to be derived from them will be in the nature of a comedy-drama, and picture in realistic fashion life in a small American town. The locale will be a territory which has not yet been dramatically invaded. Although the characters will be rural types, they will not partake of the pumpin pie school of the drama. One character in the "Bird Center Cartoons" has so strongly impressed Lew Fields that he has expressed a desire to originate it. The production will be staged under the peronal direction of Julian Mitchell.

### WALTER SANFORD IN NEW ZEALAND.

Walter Sanford and his company have met with great success in Australia and New Zealand, where for several months they have been presenting a repertoire of melodramas. The critics of the Antipodes have praised the company in glowing terms, and the patronage has been beyond Mr. Sanford's most hopeful expectations. Regarding the tour Mr. Sanford writes THE MIRROR as follows:

"I foresaw the financial depression that has obtained in America this past season, and immediately on the close of my eight weeks' engagement in Los Angeles sailed for New Zealand and Australia. I have now toured New Zealand for sixteen weeks to enormous receipts, my company having made the biggest hit of any dramatic company that ever came from America. My plays and productions of The Power of Gold, My Jack, Struggle of Life, The Pace that Kills, Tempest Tossed, with the complete scenic equipment painted by John and Louis Young, of New York city, has been a revelation to these people. If the Messrs. Young could hear the nightly encomiums passed on their beautiful scenery it would cause them a glow of pride.

"The method of conducting theatrical business in these colonies is totally different to that in America. Here you rent the theatres outright, engaging your own staff throughout, thus doing away with the petty annoyances that the traveling manager frequently encounters from the local manager in America. To book an extended tour it requires a considerable outlay of money for deposits on rentals, but it is eminently more satisfactory in the end, as you are enabled to conduct your business on your own plan without outside dictation. All the theatres are run on the independent basis, such a thing as a coalition of managers being unknown.

"There are four big cities in New Zealand, in which I have booked my company to play for extended engagements of six or eight weeks each. I am so well satisfied with the results of my tour here that I have leased George Musgrove's Lyceum Theatre, Sydney, Australia, for a long term beginning in June, where I shall install my present company. I shall make Sydney my base of operations and possibly send some companies on tour from there throughout the colonies. I have arranged to stay here another year, and hope by the time I return to America theatrical conditions will once more have resumed their normal state."

### THE STOCK COMPANIES.

Jewell Kelley will play the leading heavy roles this Summer with the Chilhowee Stock company, in Knoxville, Tenn.

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James A. Bliss will open with the Belasco and Mayer Stock at Los Angeles about Oct. 1.

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Nellete Reed has been engaged by Walter Clark Bellows for the Summer Stock at Elitch's Gardens, Denver.

• • •

The Richard Buhler Stock company at the Imperial Theatre, Providence, R. I., under the direction of Wedgwood Nowell, includes Richard Buhler, Lillian Kemble, Alexander Kearney, Adeline Dunlap, Howard Hickman, Louise Orendorf, Gale Satterlee, Agnes Blial, Ralph Rollins, Claire Colwell, Rapley Holmes, Charles McDonald, Thomas Sterrett, Bert Prior, Thomas Haskett, Jack Prescott, Charles Buhler, Nellie Johnson, and Blanche Brooks. The staff is as follows: Wedgwood Nowell, manager; Richard Buhler, stage director; Jack Prescott, assistant stage-manager; John Buck, master carpenter; George Fleming, scenic artist.

• • •

The Hyperion Theatre Stock company began a Summer engagement at the Hyperion Theatre, New Haven, Conn., May 23, with the following cast: William Bramwell, Raymond Copp, Aubrey Noyes, Louis Haynes, Will Elwanger, Rex Barlow, James Connors, Bertha Creighton, Francis Whitehouse, Anna Layng, Channez Olney, Julia Varney, and Emily Lascelle. E. L. Snader will direct the stage. The company was organized by Owen Davis, and will be managed by Harold Palmer Davis.

• • •

Arrangements are about completed whereby Charles N. Lum, comedian, will head a stock company next Spring, at Columbus, Ohio, for a season of four weeks, appearing in a repertoire of Willie Collier's plays.

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Jane Seagrave will play the leading business with the Pawtucket Stock.

• • •

Margaret Dibden Pitt has been engaged for a season of four weeks with the stock company at Portland, Me.

• • •

The Kingdon-Courtenay company opened May 23 at Harmanus Bleecker Hall, Albany, with a revival of The Prisoner of Zenda. William Courtenay, Frank Kingdon, and Tom Wise headed a company of twenty-two players, under the management of Maynard Waite. Mr. Waite and Mr. Kingdon opened their Rochester season with Robert Loraine and Nellie Thorne on Decoration Day at the Lyceum Theatre in that city.

• • •

Mariane Honeyman Wood, a Philadelphia society girl, has joined the stock company in Sherbrooke, Quebec, Canada, to play the ingenues.

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H. W. Taylor, manager Cook-Church stock company, has signed for next season Ethel Hemrick, for soubrettes; Arthur Ritchie, for light juveniles and specialties; Zula Ellsworth, for characters, and has re-engaged Charles Cook, Louis C. Jenckes and W. A. Tayler. The season will open on or about Aug. 22, with an entire new repertoire of plays.

• • •

Robert Rogers and Louise Mackintosh have signed to play on the Pacific Coast for a year. They open in Los Angeles July 3, with the Neill-Morosco stock company.

• • •

The Gem Theatre, Peaks Island, will open its regular Summer season June 20. Sedley Brown has been engaged for stage director and Elmer E. Swart as scenic artist. The principal members of the company are Robert Conness, Kendal Weston, Charles Stanley, W. H. Evarts, Edward Poland, Jack Westley, Ashley Miller, Frank McEntee, Helen MacGregor, Carrie Clarke Ward, Eleanor McKee, Ethel Browning, Rose Sweetland and Laura Field.

• • •

William Desmond has closed with Florence Roberts company and is now leading man at the Grand Opera House stock in Los Angeles for the Summer. He will be featured next season in a late New York success.

• • •

Gus A. Forbes has been transferred from the Baldwin Melville stock, Cleveland, to the Baldwin stock, Buffalo, to open as Captain Stuart in Soldiers of Fortune.

• • •

Gordon Priest made her professional debut last week with the Ferris stock in Minneapolis, as Mary Peet, in A Contented Woman.

### MR. M'KEE'S PLANS.

Sarah Bernhardt may appear here next January in The Sorceress, under the management of Francis McKee, who arrived from Europe last Wednesday on the *Majestic*—if Sarah signs the contract by June 15. The contract, if signed, will be for twenty weeks, with the privilege of an extension for five weeks. Charles Frohman is also announced to do The Sorceress in October, with Mrs. Patrick Campbell in the title-part. Mr. McKee has also a contract with Paul M. Potter for a play for Mary Mannering, and is to produce, by arrangement with Hamlin and Mitchell, Babes in Toyland in London as a next Christmas pantomime.

## PERSONAL

DROUET.—Robert Drouet, who recently closed his long engagement with Clara Bloodgood in The Girl With the Green Eyes, began his Summer season as leading man of the Broadway Theatre Stock company, Denver, last evening (Monday) in The Gay Lord Quex. In the Autumn Mr. and Mrs. Drouet will take a month's holiday in Europe, returning in time for the opening of the regular dramatic season.

HARRIS.—Wadsworth Harris, who for several seasons has been with the Warde and James company, has been re-engaged by Wagenhals and Kemper for next season as leading man with Frederick Warde and Kathryn Kidder.

WISTER.—Owen Wister, the novelist, left the Pennsylvania Hospital last Tuesday, fully recovered from an operation for appendicitis a month ago.

GRIFFIN.—Gerald Griffin will start on his annual European trip on Saturday, June 11, sailing on the *Island*, of the Scandinavian-American line. He will be absent about two months, and will visit the North Cape, via Christinia, Bergen, Tromoso and Hammerfest. He will also visit Copenhagen, Berlin and the Rhine, and will do a week of "one-night stands" visiting the dead cities of the Zuyder Zee. B. A. Reinold, Sidney Wilmer and Walter Vincent will probably accompany Mr. Griffin on his tour.

IRISH.—Annie Irish will star next season in Martha Morton Conheim's The Triumph of Love.

FARQUHAR.—William A. Farquhar, of Bristol, R. I., who was recently married to Mary King, of Providence, R. I., will dramatize his wife's novelette, "The Debonnaire" for James K. Hackett this Summer.

TALIAFERRO.—Edith Taliaferro has been engaged by Liebler and Company, at $100 a week salary, to appear next season with Ezra Kendall. She is only ten years old.

MORRIS.—Mrs. Felix Morris reappeared on the stage Monday night of last week in Tit for Tat, at the Savoy Theatre.

STODDART.—J. H. Stoddart, who has just closed his season in The Bonnie Brier Bush, has gone to his country home at Sewaren, N. J., for the Summer. He will continue to play The Bonnie Brier Bush next season.

SEMBRICH.—Marcella Sembrich, the singer, sailed on the French liner *La Savoie* last Thursday for France. She received news of the death of her mother-in-law, Madame Stengel, of Dresden, just before she sailed. She will join her husband in Dresden, and return in October.

DREW.—John Drew, having seen The Duke of Killicrankie, by Captain Robert Marshall, at the Criterion Theatre, London, is about to return to this country to study and originate here the principal part in that play, in which he will open at the Empire in September.

TAYLOR.—James Taylor, a life long friend of the late George Becks, came from Maine to attend his funeral.

FERGUSON.—Robert V. Ferguson, after a successful season in The Bonnie Brier Bush, is in town, with headquarters at the Players' Club.

ANDERSON.—W. E. Anderson, dramatic editor of the Des Moines *Register and Leader*, was in the city last week. Mr. Anderson is a close observer of the theatre, and his work as a writer is unusually able and earnest.

CHURCHILL.—Winston Churchill, author of Richard Carvell and The Crisis, bought a hotel at Cornish, N. H., last week, which he purposes to conduct personally.

WALSH.—Townsend Walsh has been made general press representative for Messrs. Hamlin and Mitchell's enterprises, and will make his headquarters this Summer in the firm's offices in the Knickerbocker Building.

BRUNE.—Mrs. Brune, who last appeared in America in F. Marion Crawford's Onorna, and has since been in England, sailed on May 14 for Australia, where she will play for a year under the management of J. C. Williamson.

☞ Star wishing representative to book or manage tour can consult E. D. Shaw, 1358 B'way, Room 7, N. Y. ☜

# AT THE THEATRES

## New York—The Southerners.

Musical comedy in two acts. Book by Will Mercer and Richard Grant. Music by Will Marion Cook. Produced May 23.

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|---|---|
| Brannigan Bey | Junie McCree |
| Bob Rutledge | Albert Hart |
| Le Roy Preston | William Gould |
| Dandy Dan | Eddie Leonard |
| Colonel Maximillian Easy | W. Wallace Black |
| Judge [illegible] | Joseph W. Standish |
| Cyril Osborn | Wilmer Bentley |
| Phil Fuller | Paul Decker |
| Cecil Brown | Charles Wentz |
| Lewis Middleton | Theodore S. Peters |
| Harry Stetson | Cecil Somers |
| Sam Blossom | Wheeler Earl |
| Uncle Mose | Charles Moore |
| Aunt Matilda | Walter Dixon |
| Sing Hi | Theodore Peters |
| Polly Drayton | Effie Fay |
| Parthenia | Vinie Daly |
| Japonica Preston | Reine Davies |
| Olivia Pemberton | Louisa Lathrop |
| Magnolia Preston | Bertyne Mortimer |
| Mandy Lou | Abbie Mitchel |
| Violet | Mildred De Vere |
| Rose | Mabel Verne |
| Pansy | Irene Cameron |
| Lily | Florence Arkell |
| Daisy | Belva Don Kersley |
| Marguerite | Lorayne Osbourne |
| Virginia | Sallie Loomis |
| Florida | Ethel Davies |
| Louisiana | Hattie Burde |
| Alabama | Edith Girvin |
| Carolina | Ella Ray |
| Orleana | Lillian Rice |
| Maryland | Averta Sanchez |
| Georgia | Bessie Moulton |
| Atlanta | Violette Pearl |

At the New York Theatre, last Monday night, a large company composed of whites and negroes, under the management of George W. Lederer, presented for the first time in this city an entertainment called The Southerners. The piece has the ear-marks of musical comedy, but even that elastic term can scarcely be stretched far enough to take in all the features, specialties, turns and acts that go to make up this typical Lederer Summer show. It is a hodge-podge, a ragout, a pot-pourri—and it is, withal, just about the sort of thing that seems most in demand in New York during the hot weather.

The lines and lyrics, by Will Mercer and Richard Grant, are mediocre, except when they are vulgar. The music, by Will Marion Cook, is commonplace, except when it is reminiscent. The costuming and the stage management are the life preservers of the piece. The scenes are picturesque and the performance is as full of variety, of impressions upon the eye as is a circus parade. There is an abundance of dancing of every sort and kind; the performers scurry in and out with amazing rapidity—not to speak of the scurrying they must do in their dressing rooms to make the many changes of costume—and the lighting runs the full gamut of every tint and shade perceptible to the eye of man.

What little story there is in the piece concerns the efforts of Lieutenant Le Roy Preston, owner of a plantation in Louisiana, to win the love of Polly Drayton, the belle of the neighborhood. The action takes place in 1830, and all four of the scenes are laid in and near the Preston estate. Preston is anxious to follow the sea, and in order to be free of responsibilities he offers to release his slaves. They refuse to be freed, and Preston, therefore, turns them over to his cousin, Bob Rutledge, who is a mild sort of Simon Lagree. About this time an Irishman named Brannigan, who has gotten himself appointed viceroy of the mythical island of Ballyhoo—and therefore dresses in a Turkish costume—appears, in an unexplained manner, for the purpose of buying slaves and winning a wife or two. His plans are frustrated somehow, and everybody is somehow made happy at the last. Everybody appeared to be happy, at any rate, in the finale.

Out of the great number of hard-working people on the stage—there were nearly a hundred and fifty—the two that made noteworthy personal successes were Albert Hart, who played Bob Rutledge, and Abbie Mitchel, a young colored girl, who had the minute role of Mandy Lou, a slave. Mr. Hart was picturesque in appearance, he acted legitimately, and he sang in a splendid full, round, deep voice that shook the chandeliers and delighted the auditors. Miss Mitchel won her laurels by singing a quaint, wistful negro song called "Mandy Lou" in so sincere and plaintive a fashion that for the moment the artificiality of the rest of the performance was forgotten and the audience was surprised into genuine feeling. The song was demanded again and again. The singer had actually touched the hearts of Broadway playgoers. But a Broadway stage manager could not let so sincere a feeling last for more than a moment. For the second or third encore the half-dozen little pickaninnies that accompanied the soloist in the chorus were made to dance and strut and bob their heads in imitation of the brazen show girls of the period. And the onlookers were suddenly transported back from the land of sentiment to the garish Tenderloin.

Junie McCree played Brannigan Bey in fair imitation of Thomas Q. Seabrooke as Maginnis Pasha in The Rounders, and was rewarded with many guffaws. William Gould was a handsome Le Roy Preston, and he acted as well as the part demanded. Effie Fay was pert and vivacious as Polly Drayton, and pleased the audience. An amazingly spirited acrobatic dance was performed by Vinie Daly and Joseph C. Smith. The minor parts were in capable hands, and there were many beautiful girls in the chorus.

## West End—Parsifal.

Drama in five acts, arranged by Marie Doran from the music drama of Richard Wagner. Produced May 23.

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|---|---|
| Parsifal | Thurlow Bergen |
| Klingsor | David Edwin |
| Amfortas | Ashley Miller |
| Balso | L. J. Plummer |
| Gurnemanz | Charles Burrows |
| Lugi | Oscar Apple |
| Gawaine | Frank J. Donavan |
| Wolfram | Ralph Theodore |
| Lexia | Ethel Browning |
| Kundry | Una Abell-Brinker |
| Violet | Anna Bennett |
| Iras | Antoinette Randall |
| Red Rose | Bessie De Silva |
| Heartsease | Grace Farrell |
| Pale Lily | Marion Mack |
| Hyacinth | Clelia Everhard |
| Azaelia | Esther Marsh |
| Blue Bell | Stella Quick |
| Primrose | Dorothy Rubini |
| Carnation | Beatrice Irwin |
| Daffodil | Julia Fields |
| Sweet Joy | Vivian Vaughn |

The first performance in Manhattan of a dramatic version of Parsifal occurred last Monday evening at the West End Theatre, when Una Abell-Brinker and her company appeared in the dramatization or adaptation contrived by Marie Doran. Brooklyn had its dramatic Parsifal months ago; so had Newark, N. J., and other theatrical centres. But up to last week New York was obliged to content itself with the operatic version presented at the Metropolitan Opera House.

Putting aside all prejudices against the vandalism started by Herr Conried, and since followed by many managers of lesser magnitude, it must be said in favor of the Parsifal promoters in the present instance that they were and are apparently sincere. Miss Doran's version is no masterpiece, but doubtless she did her best. And the players, however far short they fell, seemed to be doing their best also. If there was nothing particularly impressive in the Doran-Abell-Brinker Parsifal, there was, at least, little to arouse mirth.

Miss Abell-Brinker as Kundry played with fervor, and at moments with passionate intensity. Thurlow Bergen was a stalwart, handsome Parsifal and he read his lines with intelligence. David Edwin played Klingsor in a properly robust manner; Ashley Miller was an excellent Amfortas, and Charles Burrows was a satisfactory Gurnemanz. Ethel Browning, as Lexia, was particularly successful. She gave to her impersonation a genuine, human and pathetic touch that was delightful. The other roles were fairly well played. The mounting was considerably above the average in the low-price theatres. This week, Resurrection.

## Fifty-eighth Street—David Harum.

David Harum, with W. H. Turner in the title-role, drew fair audiences last week. A season of Summer opera is inaugurated this week, with The Fortune Teller, presented by Aborn's company, with Edna Bronson as the prima donna soubrette.

## At Other Playhouses.

MAJESTIC.—The second edition of The Man from China was seen for the first time at the Majestic last Wednesday night. New music, songs, jokes and other things made it a vast improvement on the old version. It may now run all Summer at this immensely popular theatre.

GRAND OPERA HOUSE.—The Bostonians appeared Monday night of last week at the Grand Opera House in Robin Hood to a large and delighted audience. Barnabee, MacDonald, and Frothingham were at their best, and had the support of Agnes Cain, Gertrude Zimmer, and Adele Rafter. The chorus was a good one.

PEOPLE'S.—Sullivan, Harris and Wood offered the East Siders a treat in Theodore Kremer's lurid thriller, Rachel Goldstein, at the People's last week. It was reviewed in THE MIRROR when originally produced last season, and it is still as potent to draw big audiences. The scenic effects are a storm at sea, the steerage deck of an Atlantic liner, Long Acre Square in New York, Riverside Drive, and the Flatiron Building. Louise Beaton was a fine Rachel and she was supported by a good company.

METROPOLIS.—Shadows of a Great City played its return New York engagement at the Metropolis last week. Annie Ward Tiffany as Biddy Ronan played the part in her usual delightful fashion, and Walter Cooligan was excellent as Arkwright, the detective. Others prominent in the cast were Thomas Megan, Carlotta Gaunt, Russell Bassett, Edwin B. Tilton, W. A. Paul, Dudley McCann, Irene Tilton, Francis Meek, Thomas Manning, and A. L. Jarrett. Baby Maud said her lines cleverly. This week Two Little Sailor Boys.

WALLACK'S.—Interesting souvenirs were distributed at the last performance of The County Chairman at Wallack's Theatre last Saturday night. The County Chairman had the longest run of the year in New York, having been performed on Broadway 237 times. During this run not one of the principals in the cast has missed one representation, and all in all it was the smoothest run of the season for its length. It was truly a delightful play, flawlessly acted, and many saw it again and again. Colonel Savage is to be congratulated.

BELASCO.—This is the last week of Henrietta Crosman in Sweet Kitty Bellairs at the Belasco Theatre.

## IN BROOKLYN THEATRES.

The second week of the opera season at the Opheum opens with The Wedding Day, by Stanislaus Strange and Julian Edwards, presented by the same excellent company that appeared last week in The Fortune Teller. The leading female role is taken by Grace Orr Myers, who will be remembered as the Miss Simplicity of the Frank Daniels company a couple of seasons ago.

The only stock house in Brooklyn that remains open is Phillips' Lyceum, and the attraction offered this week is The Boy Scout. On June 4 Manager Phillips will close what has proved to be a successful season.

The many professional friends of George Davidge, treasurer of the Bijou Theatre, tendered him a benefit at that house Tuesday last. The programme was long and varied. Mrs. Spooner made a speech in which she praised Mr. Davidge and thanked the audience and also the actors who had kindly volunteered their services.

On Wednesday evening, in the Montauk Theatre, Marie Cahill, the young dancer whom Mayor McClellan admired for her clever performance on the stage, and who has used his good offices for the purpose of making it possible for one so young to appear in public, appeared at that playhouse prior to her departure for St. Louis, where she is to appear with the dancers of other nationalities.

At the Star Theatre this week the Bohemian Burlesquers are the attraction. On Friday, "amateurs' night," a real Chinaman who has applied for admission to appear will show what a vaudeville sketch in his country is like.

Dreamland and Luna Park are doing a rushing business at Coney Island. The good old Summer time seems to have arrived earlier this season than usual. Brighton Beach Music Hall is preparing to shed its shutters, and the theatre at Manhattan is being prepared for the Summer season of musical attractions.

Mrs. Spooner made a brief speech on the closing of her company, announcing her plans for next season, which include the production of eight new plays by American authors and all the latest productions available for stock, including When Knighthood Was in Flower, The Pride of Jennico, In the Palace of the King, Taming of Helen, etc. The controversy over When My Lady Peggy Goes to Town has been arranged satisfactorily between Frances Aymar Mathews and Mrs. Spooner, and this play is included in the plans for next season. Edna May Spooner will play Juliet in a production of Romeo and Juliet early in the season.

VINCENT R. KIRKE.

## A CASTLE IN THE AIR?

On Friday last THE MIRROR received from an anonymous source a sheet of "press stuff" announcing that "a memorial testimonial to the late Stuart Robson has been arranged to take place at the New Amsterdam on May 31, afternoon and evening;" that twenty-five prominent players and six companies now playing in New York have been "invited to appear;" that "a prize of fifty dollars is offerede for the best working plan submitted for the Robson Memorial, and that communications regarding the affair may be addressed to" a certain well-known actor and stage manager, in care of an important theatrical concern in the Holland Building.

At the box-office of the New Amsterdam Theatre nothing was known, on Friday, of the proposed performance; nearly all of the prominent players who have been "invited to appear" are and will be far away from the city on the date set for the performance, and the theatrical concern that in the announcement is made to appear as backing the enterprise is not connected with it in any possible way. At the offices of the concern it was learned that the actor and stage-manager named as secrtary of the Stuart Robson Memorial is not connected with the establishment; that he has no right to have letters directed to him there, and that he has never himself been inside the offices. Mail directed to him has been called for, however, by a person who gave his name as William Fearing Gill.

Some months ago William Fearing Gill engineered a dinner in honor of the memory of Edgar Allan Poe. A few weeks later he sent to the press announcements of a testimonial performance to be given at the Metropolitan Opera House, in which various celebrities were to appear. The performance was never given.

## UNION MUSIC FOR UNION BANDS.

The Mutual Musical Protective Association has issued a letter to all engravers, printers and publishers of music throughout the United States, requesting them to put the union label on all music and advertising matter sent out in future. The music engravers have never joined any of the unions, as there are very few good engravers in this country and they do not feel disposed to affiliate with any of the organized bodies. It is rumored that if the publishers do not heed the request, the matter will be put to them in the form of a demand, and the members of the Musical Union will be forbidden to play any music that has not the proper stamp.

## PASQUALINA DE VOE.

Signorina Pasqualina De Voe, the Italian tragedienne, has just closed a very successful season with A Royal Slave company, under the management of Gordon and Bennett. She played the part of Countess Inez De Oro, and made the hit of her career. Recently, on account of the death of a relative in Italy, Signorina De Voe became heiress to his fortune, estimated at 1,000,000 francs. She is now resting in Boston, while maturing her plans.

## A PROHIBITORY THEATRE ORDINANCE.

If the ordinance which the Aldermen of New York passed last Tuesday is signed by the Mayor it will be practically impossible for capitalists to erect many, if any, more theatres in this city without an expenditure beyond all possibility of profit. The measure provides that new theatres shall be surrounded by an open court of from seven to fourteen feet wide, according to the seating capacity of the house, the fourteen feet width applying to theatres seating 3,000 or more persons. To erect a theatre of that size it will be necessary to have a frontage of twenty-eight feet, in addition to the width of the building. That means that there will be so much useless space, from which not one dollar of income can be obtained, that it will kill all future building of theatres.

## JOSEPH HUMPHREYS' FUNERAL.

Funeral services over the remains of Joseph Humphreys, who died at sea on May 21, were held at his late residence at Larchmont Manor last Tuesday morning. The local lodge of Masons, to which order Mr. Humphreys belonged, had charge of the ceremonies. The pall-bearers were William Harris, Julius Cahn, William Furst, E. G. Unitt, Wells Hawkes, Robert M. Eberle, W. G. Smyth, and Sam Meyers. A large number of prominent members of the dramatic profession were in attendance.

## COMPANIES CLOSING.

Marie Cahill, on May 18.

Alberta Gallatin, in Ibsen's Ghosts, at Allentown, Pa., May 13.

Selma Herman's Stock company, in Cincinnati on May 14.

Harry Clay Blaney closed a successful season of thirty-eight weeks with his military drama, Across the Pacific, in Hoboken, N. J.

Walker Whiteside, in Gordon Kean's We Are King, closed his season of thirty-five weeks recently, and returned to his home, Hastings-on-Hudson, N. Y.

The Factory Girl closed a successful season of thirty-six weeks, under the direction of Charles H. Wuerz, in Norfolk, Va.

Charles B. Hanford, under the management of F. Lawrence Walker, closed his season at Grand Rapids, Mich., May 21, having played thirty-five weeks, presenting The Taming of the Shrew, The Merchant of Venice, Richard III, and Much Ado About Nothing.

W. B. Patton in The Minister's Son closed a thirty-eight weeks' season at Bridgeport, Conn., recently. The season has been successful and the tour has extended from coast to coast. The Last Rose of Summer will be Mr. Patton's starring vehicle for the coming season, which opens early in August. He is the author of the new play, as well as The Minister's Son, The Little Homestead and several other dramas. J. M. Stout will direct the tour of this clever young star.

Della Pringle closed a season of thirty-seven weeks at Oklahoma City recently. The company traveled over eleven thousand miles this season and played quite a lot of new territory. The season as a whole has been very successful. Miss Pringle is at Hot Springs taking the baths for stomach trouble. Faith Adams stored the baggage and scenery at Knoxville and is in Chicago superintending the refitting of a very fine Pullman car, which was bought as a business speculation to be leased for parties to the World's Fair.

F. Ziegfeld, Jr., has extended the season of Grace Van Studdiford in The Red Feather four weeks, and she will remain on tour until the end of June. Reginald De Koven is writing a new opera for Miss Van Studdiford. The Anna Held company was to have closed its season in Omaha on May 22, but Mr. Ziegfeld has arranged to continue the tour, closing in Boston on July 2.

Paul Gilmore closed a very successful season in The Mummy and the Humming Bird at Altoona, Pa., May 14.

Maloney's Wedding has closed a season of thirty-six weeks under the management of Daniel F. McCoy. The next season will open Aug. 15.

The James Kennedy company closed at Paterson, N. J., May 21, having played a season of forty weeks.

The Queen of the Highway company, on May 21.

The Quincy Adams Sawyer company (Eastern) closed recently at Woonsocket, R. I., after a season of thirty-seven weeks. The company traveled 16,754 miles from the time of leaving Boston on Aug. 18 to its arrival at Boston on April 18. An informal gathering of the company took place on the stage of the Academy of Music on Monday evening, April 11, after the performance, and a beautiful Elgin gold watch was presented to the traveling manager, Charles B. Brooks, by the company. The presentation speech was made by F. P. Folsom, the business-manager, who returned to the company for the purpose. Mr. Brooks spoke appreciatively in acknowledgment. The company then visited the dining hall of the Bell House, where a banquet was enjoyed. The following is the roster of the company: C. B. Brooks, traveling manager; F. P. Folsom, business-manager; Al. Nelson, agent; Julian Not, Tell Taylor, Joe Bede, Charles Sands, Harry Robinson, Jess Adams, Charles Morrell, Raymond Chase, Charles Morgenstein, Jack Beck, Kizzie Masters, Edna Hicky, Mrs. Harry Robinson, Mr. and Mrs. Walsh, Laura Hathaway, Mrs. George Barr, Violet Vernon, and Gertrude Folsom.

Lee J. Kellam and Janie Wood closed a successful season with the Chester De Vonde Stock company at Binghamton, N. Y., May 14, and have been re-engaged for next season.

William F. Scheller closed a successful season with the Keller Stock company, and is now in stock at Iola, Kan.

George E. Gill will close his A Little Outcast company at Minneapolis next week, after a prosperous season of forty-four weeks. He will open again on July 31 in St. Louis, giving his people but a short vacation. A new third act and several sensational features are to be used for next season.

## CUES.

The Big Four Advertising Company has begun suit against Weber and Fields for $1,150 damages. It is alleged that the defendants contracted for the appearance of a lion and lioness and a keeper in An English Daisy for thirty-five weeks, at $150 a week. The season closed earlier than was expected, hence the suit.

Leslie Preston, formerly known as Florence Leslie, has been engaged by David Belasco for a very important part in The Darling of the Gods, supporting Blanche Bates, whose season will open in St. Louis on Aug. 1. Miss Preston is a tall, dark and handsome Canadian girl, whose marked talent has been developed by three seasons of hard, earnest work in the Proctor and other stock companies. She is rapidly fulfilling the hopes held out for her by her friends when she entered upon her stage career.

Fire destroyed the entire business section of Yazoo City, Miss., on May 26, including the Opera House with all its contents. Manager D. Wolerstein telegraphs THE MIRROR that he has consequently canceled all contracts.

Dorothy De Mayo discharged her property pistol last Wednesday night in Under Two Flags, in which she was the Cigarette, at Eagle's Hall, Philadelphia, point blank at Craig M. Meyers, who was playing Colonel Chatteroy. Mr. Meyers was badly burned, and fainted. The curtain was lowered, but raised on the last act, and Mr. Meyers played it out. It is feared that he will be disfigured for life.

Hattie Williams was among the merry passengers on the *St. Louis* as it steamed away to England on Saturday morning last. Miss Williams goes abroad in search of rest and recreation, after a hard season's work in The Girl from Kay's.

Will W. Crimans, who just closed with The Little Mother, left Sunday for his home in Indianapolis. He will spend part of his vacation on the lakes in Michigan. He has signed to go with the A Working Girl's Wrongs, in which he will play the lead.

*The Theatre Magazine* for June is filled with interesting matter and attractive pictures. One of the leading features is an article entitled "The Actress in Her Automobile," illustrated with pictures taken especially for the magazine, showing Julia Marlowe, Maxine Elliott, Virginia Harned, Marie Cahill, Hattie Williams and other stage favorites driving their own machines. The interview of the month is with Arnold Daly, once an office boy in Charles Frohman's employ, and now a successful star. A veteran manager contributes interesting reminiscences of Lola Montez, and there is a full account with pictures of Otis Skinner's new play, The Harvester. The prominent children of the stage are pictured in a page of beautiful portraits, and Alexander Hume Ford gives characteristic anecdotes of each little player. Wells Hawks continues his instructive papers on "How Theatres Are Managed," this month's installment being devoted to the bill poster. There is also an interesting account, by F. P. Delgado, of the famous open-air theatres of France. W. W. Whitelock discusses recent noteworthy German plays, and Cecil Cavendish dedicates a poem to "The Man Behind the Play." In this issue, also, Julia Wemple reaches the third chapter of her interesting "Confessions of a Stage-Struck Girl." The pictures include, in addition to a portrait of Ida Conquest in A Midsummer Night's Dream, on the cover, a full-page portrait of Dustin Farnum, and full-page plates giving scenes from Tit for Tat, A Venetian Romance, and The Prince of Pilsen. There are also half-tones of Arnold Daly, William Courtenay, Virginia Harned as Camille, Katherine Grey, David Montgomery, Charles Bigelow, Carlotta Nillson, Edna Phillips, Corrine Parker, Marion Fairfax and others.

## CURRENT AMUSEMENTS

*Week ending June 4.*

ACADEMY OF MUSIC—Closed.
AMERICAN—Closed.
BELASCO—Henrietta Crosman in Sweet Kitty Bellairs—26th week—181 to 188 times.
BIJOU—Closed.
BROADWAY—The Yankee Consul—15th week—114 to 122 times.
CARNEGIE HALL—Closed.
CASINO—Piff, Paff, Pouff—9th week—66 to 74 times.
CIRCLE—Vaudeville.
CRITERION—William Collier in The Dictator—8th week—65 to 73 times.
CRYSTAL GARDENS—Closed.
DALY'S—Closed.
DEWEY—Moonlight Maids.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Closed.
FOURTEENTH STREET—Closed.
GARDEN—Closed.
GARRICK—Closed.
GOTHAM—Vanity Fair company.
GRAND OPERA HOUSE—From Rags to Riches.
HARLEM OPERA HOUSE—Closed.
HERALD SQUARE—Closed.
HUDSON—Closed.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Closed.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Closed.
LONDON—Merrymakers Burlesquers.
LYCEUM—Closed.
LYRIC—De Wolf Hopper in Wang—7th week—43 to 50 times.
MADISON SQUARE—Closed by Mayor, Feb. 4.
MADISON SQUARE GARDEN—Duss Orchestra.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Charles A. Bigelow in The Man from China—5th week—33 to 41 times.
MANHATTAN—Closed.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Two Little Sailor Boys—32 times, plus 1 to 9 times.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—City Club Burlesquers.
MINER'S EIGHTH AVENUE—Vaudeville.
MURRAY HALL—Henry V. Donnelly Stock company in My Friend from India.
NEW AMSTERDAM—Closed.
NEW GRAND—Hebrew Drama.
NEW STAR—Escaped from Sing Sing.
NEW YORK—The Southerners—2d week—9 to 15 times.
OLYMPIC—Closed.
ORPHEUM—Closed.
PARADISE ROOF-GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—The Bowery after Dark.
PRINCESS—Closed.
PROCTOR'S FIFTH AVENUE—Needles and Pins.
PROCTOR'S FIFTY-EIGHTH STREET—The Fortune Teller.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—The New Magdalen.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Elizabeth Tyree in Tit for Tat—6th week—40 to 48 times.
TERRACE GARDEN—Closed.
THALIA—Hebrew Drama.
THIRD AVENUE—The King of Detectives.
VAUDEVILLE—Closed.
VICTORIA—Vaudeville.
WALLACK'S—The County Chairman—28th week 221 to 229 times.
WEBER AND FIELDS—Closed.
WEST END—Resurrection.
WINDSOR—Closed.

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GREATER

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## IN OTHER CITIES.

*(Received too late for classification.)*

### DETROIT.

Before a very large audience in Masonic Temple Auditorium May 12 Marcus La Blanche, director of the Detroit School of Dramatic Arts, and pupils presented David Garrick for the benefit of Zion Lodge, No. 1, F. and A. M. Mr. La Blanche gave a very skillful impersonation of David Garrick, a part well suited to him. Matilda Canfield afforded excellent support as Ada Ingot, and there is no mistaking the fact that this young woman has remarkable talent for things histrionic. Pearl Coats was very satisfactory as Mrs. Smith, and displayed a thorough knowledge of the requirements of the role. Leonard R. Carley was splendid as Simon Ingot and one rarely sees a young man of comparatively little experience present so finished a portrayal. Frederick Ingram as Squire Chivy, Louis J. Sebille as Mr. Smith, John C. Spealght as Mr. Brown, A. E. E. Parsons as Mr. Jones, Marvin Thompson as Thomas, and Louise Kemble as Araminta Brown all did well. The programme was augmented by Bessie Horn and Ruth Amos, two young misses who performed prettily the balcony scene from Romeo and Juliet; Rounds' Ladies' Orchestra in several selections, David Duggan, tenor of the Fort Street Presbyterian Church, and Queenie Wright in song selections.

The Merry Grafters, composed by Dr. Shurly of this city and set to music by Harold Orlob, was given at Detroit Opera House 19-21, and proved a big success. Of course, it was very much of a society affair and the enormously large audience at each performance meant a goodly sum for the Woman's Hospital and Infants' Home, for whose benefit it was given. The Merry Grafters is filled with funny lines and up to the minute jokes, and its author has worked out his play on decidedly original lines. The production itself lacked many of the disagreeable features which usually may be looked for in an amateur production and the gentlemen and ladies who have worked so hard and faithful for its success can take great credit to themselves. Arthur Harling made an acceptable King. Burkhardt and Vincent fulfilled well their mission as the rollicking comedians. Percival Quin as Master of State was very pleasing, both in his singing and acting. A. Leon Le Chartiers also sings well and acts capably. The ladies particularly crowned themselves with glory, especially Helen Blain, who was all together charming, and has a delightful voice. Florence Smith won much appreciation and well she merited it. She has a voice of rare beauty and was very clever as the cook to the king. Sarah Carr as the royal chaperon evoked much laughter. Dr. Shurly was the recipient of many compliments on his success as a dramatist, a talent that the general public would hardly give him credit for who know him only in his professional capacity.

Eugenie Blair has been playing to large business at the Lyceum Theatre during her Spring engagement and for week 22-28 presents The Crust of Society, which has not been seen here in many years. Mrs. Eastlake Chapel, the role Miss Blair assumes, is rather a departure from her two previous efforts, but she adapts herself well to it, as the gay polished woman of the world is quite at home. Eleanor Montell is irresistible as Mrs. Ernestine Echo, being the most pretentious part we have seen her in this season. Seth Cabell Halsey was good as Cavendish Comyns, and Gertrude Stanley is well cast as Violet. Others who were entitled to special mention for commendable work are Gertrude Stanley, Katherine De Barry, Lucia Huxford, Cora Wells, Joseph Eggenton, and Edmund Mulkay. Shenandoah next attraction.

The Whitmeyites have one of their favorite thrillers 22-28 in Deserted at the Altar. It was rapturously received and for sensational features has no rivals. It should prove a large money getter. Ethel Milton plays the heroine, Nellie, in the proper spirit. Robert Sanford takes that of the lover, Frank Creighton, and cleverly plays his part. Joseph L. Trecy makes the proper kind of a villian named Paul Darrow. Jasper Daubs manages to enact considerable comedy from his role as a sign painter. Nettie Tarbaud makes a vivacious Mamie Reille. The balance of the co. is Charles W. Young (a native of Mount Clemens), Pierce Kingsley, Jennie Darrell, Adele Carlton, and Mamie Proctor. A Hidden Crime follows here. A. FRANCIS.

### DENVER.

The engagement of Maude Adams at the Broadway May 16-21 was both a financial and artistic success. The clever actress was encored again and again by audiences which are noted for their cold-bloodedness. Her own sweet individuality was accountable for a great deal of this unusual enthusiasm, while her acting added to the charm of her manner. Her leading man was well chosen, and proved an entirely satisfactory Little Minister. When the engagement of Maude Adams was announced as The Pretty Sister of Jose much satisfaction was expressed. There was a little disappointment when it was learned that she was to appear in her old success, The Little Minister. However, the reputation of the actress sold every seat far in advance. The sight of the audience having risen to go at the end of the last act and remaining to applaud to draw the actress in a final appearance before the curtain is an occurrence that has happened but once before this year, and that at the engagement of Richard Mansfield. Next week E. H. Sothern in the Proud Prince, followed by the beginning of the engagement of the Summer stock co.

At the Tabor Grand the May Howard Musical Extravaganza Company began the week 15-21 with a repetition of the musical vaudeville skit In Paris. The company is made up of about fifteen pretty girls and four men, among the latter Allan Curtis, in his part of Yonkel Butinsky, is a striking success. May Howard is the charming leader of the girls. The company plays a final engagement next week, not remaining, as was at first expected, for another six weeks.

Work has begun at the New Curtis, and by the opening of the Fall season Manager Pelton expects to have a theatre with the largest seating capacity of any in town. The plans as shown at the architect's office would bear out his statement, and a first expenditure of $27,000 is already provided for.

The Walter-Clarke Bellows Stock co. has spent a busy week rehearsing for the opening of Elitch's Gardens 30. The talent engaged is far above that of the ordinary stock co., and room has been provided for a special engagement of Maud Fealy for some of the Summer weeks. The prices of the down town theatres have been lowered to meet the prices at the Gardens. WILLARD PACKARD HATCH.

### NEWARK.

The third of Charles E. Blaney's new productions was presented for the first time on any stage at the Empire May 23-28. It is a melodrama, the title of which, The Curse of Drink, is somewhat misleading, for in this instance drink proves to be the salvation of those who are fittest to survive and the undoing of those who by all the laws of nature should suffer to the end for their misdeeds. The theme of the piece is temperance, and Mr. Blaney has given a new and interesting twist to an old story. The play is filled with bright comedy and many tragic situations, and is sufficiently realistic; but the temperance lesson is taught without making the spectators shudder. Included in the play is a railroad scene, which shows a locomotive at full speed. In this scene a young fireman saves his sweetheart from being ground to death beneath the wheels of the engine, which is being driven by her father. This is one of the most realisitic pictures of the piece. Another scene in which much strength is shown is the interior of the home of the engineer when he has delirium tremens. The part of the engineer, Bill Sanford, is played by P. August Anderson, and he proved himself to be an excellent character actor. The melodrama was presented by a carefully selected and capable co., including Delancey Barclay, as the railroad president; Al. McGovern, as the son; F. J. Kirke, as Sam Handy; Anna Hollinger, as the engineer's daughter, and Beatrice Lieb, as Peggy Edwards.

The theatrical season here is over. With the exception of Proctor's the local stage will be dark until about Aug. 20.

One of the most important theatrical events hereabouts was Arnold Daly's presentation of Candida at Orange Music Hall May 28 to capacity house.
FREDERIC T. MARSH.

### CANADA.

**QUEBEC, QUE.**—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Robert B. Mantell in The Dagger and the Cross and The Face in the Moonlight May 16-21; fair business. He opened his third and last week 23 in The Secret Warrant and also 24 Victoria Day, which performance was under the patronage of all city regiments. There was large and fashionable audience present; all boxes being filled with officers and their ladies. Some handsome bouquets were presented to the Misses Russell, Harmon, and Maurice. Quebec Symphony Society 30. French co. from the Nouveautes Theatre, Montreal, 31, 1. Reuben in New York 2-4.

**WOODSTOCK, ONT.**—FAIRMOUNT PARK THEATRE (Tom Walsh, mgr.): This attractive resort opened its third season May 24 with The Chimney Corner to S. R. O.; performance satisfactory.==OPERA HOUSE (Charles A. Pyne, mgr.): Happy Hooligan 23; fair performance; good house. Season is now closed at this house.==ITEM: The following have so far been engaged by Mr. Walsh for the Park Stock co.: Charles Mortimer, leading man; Fred Allen, E. J. Hayes, Joe Foley, Carrie Melbourne, and Dolly De Vyne. Manager Walsh has also secured Gus Leslie's Menagerie as an additional attraction for Fairmount Park.

**ST. JOHN, N. B.**—OPERA HOUSE (A. O. Skinner, mgr.): Farland (banjoist) May 18; finest performer ever heard here; good house. Real Widow Brown 19-21; good business; excellent performances. Fiske Stock co. 23, 24 in Hearts and Arms and Jennie, The Mascot; big business; performances fine. Robert B. Mantell 30-4.==YORK THEATRE (R. J. Armstrong, mgr.): Innocent Maids 23, 24; big business; fair performances.==ITEM: P. A. Nannary, of last season's Quincy Adams Sawyer co., is in town.

**BRANTFORD, ONT.**—STRATFORD OPERA HOUSE (F. C. Johnson, mgr.): Happy Hooligan May 26.==AGRICULTURAL PARK (F. C. Johnson, mgr.): Dyffryn Repertoire co. in The Octoroon 19-21 to good houses. Shadows of Kent Park 23-25 to S. R. O.; hundreds turned away.==GRAND VALLEY PARK THEATRE (F. C. Haven, mgr.): Monte Cristo 23-25; performance excellent; crowds turned away.

**LONDON, ONT.**—GRAND OPERA HOUSE (F. X. Kormann, mgr.): Happy Hooligan May 21 drew fair business and proved better than expected. To Die at Dawn 24 (Victoria Day); two performances; only fair attendance, as fine weather drew crowds to Springbank Park; co. and play both good and deserved good business. Neil Burgess in The County Fair 26. Red Feather 28.

**ST. THOMAS, ONT.**—NEW GRAND OPERA HOUSE (F. X. Kormann, mgr.): Missouri Girl May 16 pleased large house. Reuben in New York 19; poor co.; small business. Happy Hooligan 24. County Fair 27.==NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, mgr.): D. H. Oxley Benefit Concert (local) 18; good business. Parsons and Box and Cox (local) 19; good house and production. Delina 20; good production; small house. William Currier co. 23-28.

**OTTAWA, ONT.** RUSSELL THEATRE (P. Gorman, mgr.): Red Feather 23, 24 drew crowded houses; one of most elaborate productions seen here; Miss Van Studdiford made big hit; audiences delighted; business big. Are You a Mason 27, 28. Francis Wilson in Erminie 31, 1.

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## THEATRES AND MUSIC HALLS.

### Tony Pastor's.

Dan Sherman and Mabel Forrest head the bill, and Vernon, the ventriloquist, is a special attraction. Others are James F. Kelly and Dorothy Kent, Irving Jones, White and Simmons, Prentice Trio, Mr. and Mrs. James P. Lee, and Little Madeline, in Thou Shalt Not Steal; Charles and Fanny Van, Rice Brothers, Revere Sisters, Toledo and Price, Williams and Dermody, Connelly and Rowe, and the vitagraph.

### Keith's Union Square.

The entertainers are Klein, Ott Brothers and Nicholson, Merian's dogs (second week), Four Wilsons, Ward and Curran, Burton and Brooks, Charles C. Blanchard and Ella Hugh Wood, Mr. and Mrs. Allison, Coulter and Starr, Curtis and Adams, Rado and Bertram, Stevenson, Wilson and Davis, and the biograph.

### Proctor's Twenty-third Street.

Blanche Ring is the star of the bill, which includes May Edouin and Fred Edwards, Clarice Vance, Stein-Eretto Family, Macart's dogs and monkeys, Emerson and Stone, Ed. Gray, Kennedy and Evans, Bingham, Reed Sisters, Master Coogan, Dawson and White, Lillian Bender, Heusel and Kooper, and the kalatechnoscope. The Magic Kettle is a special feature of the bill, and will be shown in as new series of experiments. Jessie Millward is retained for a second week, and appears in A Queen's Messenger, supported by Boyd Putnam.

### Proctor's Fifth Avenue.

Needles and Pins is this week's offering by the stock company, the principal roles being in the hands of Malcolm Williams, Gerald Griffin, Verner Clarges, John Westley, Lotta Linthicum, Marie Bingham, and Cecylle Mayer. The vaudeville list embraces Loney Haskell, Marion Garson, Borani and Nevarro, Gray and Graham, the Macbans, Jennings and Renfrew, Clarke and Temple, and the kalatechnoscope.

### Proctor's 125th Street.

The New Magdalen is this week's stock company offering, with Adelaide Keim in the leading role. The olio includes Katie Rooney, Lutz Brothers, Dooley and Fowley, the Beemers, and the kalatechnoscope. Jessie Millward is a special attraction, presenting A Queen's Messenger.

### Hurtig and Seamon's.

Florence Reed, who has a very large following in Harlem, presents for the first time here a new sketch, in which she is assisted by a number of other players. Blind Tom is the headliner, and others are the Watermelon Trust, Harry Le Clair, Ossman and Hunter, Rita Redmond, Harry Thomson, the Castanos, and the moving pictures.

### Circle.

Rosario Guerrero heads a list including Clayton White, Marie Stuart and company, Emma Carus, Empire City Quartette, Trovollo, French Brothers, Gerdner and Summers, Marsh and Sartella, Zimmer, and the vitagraph.

### Hammerstein's Victoria.

Rose Coghlan returns to vaudeville and heads a bill including Digby Bell, O'Brien and Havel, Collins and Hart, Aga, Cliff Gordon, Mayme Remington and her pickaninnies, La Belle Blanche, and the vitagraph.

## LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Robert Lorraine and company presented A Little Tragedy at Tien Tsin, by Frances Aymar Matthews. The scene is laid in the Chinese city in the house of a mandarin. A young Englishman meets with an accident in front of the house, and on being carried inside falls desperately in love with the mandarin's wife. The Chinaman hiding behind a screen observes things, and, later on, while giving his visitor the "glad hand," treats him to some poisoned jam, which ends his career in short order. When his wife enters, he chokes her to death and gloats as the curtain falls. This is not a very appetizing dish to set before a vaudeville audience on a night when the thermometer is in the nineties, and though it was fairly well played by Mr. Lorraine, Clifford Constable, and Ruby Bridges, it is hardly the thing for vaudeville. More in keeping with the spirit of the audience was the sketch, For Reform, presented by Hugh Stanton and Florence Modena, who have recently returned from Europe after a successful tour. Mr. Stanton is a particular favorite with Keith audiences, as he has been amusing them with good acts ever since Mr. Keith elevated vaudeville to the high plane on which it now stands. He and Miss Modena came in for a warm welcome, and their breezy sketch scored a tremendous hit. Holcombe, Curtis and Webb were well received in A Winter Session. Merian's dogs kept everybody screaming in their very clever pantomime, The Faithless Wife. Lillian Shaw's clever Hebrew delineations won considerable applause, and she was repeatedly encored. Chinese Johnny Williams made his reappearance in vaudeville in his amusing act. Professor Herrmann Outdone, scoring a well-deserved hit. He has added a number of new gags to his specialty, which have made it even better than before. Daniel J. Harrington, the clever ventriloquist, presented a novel act called Over the Moon, in which his talent has full scope. George J. Gaskin sang popular melodies with much success. Others acts were by McIntyre and Rice, the Aerial Shaws, Wally and Lottie Helston, Perry and Randall, Green and Wiggins, and the biograph.

TONY PASTOR'S.—Collins and Hart, who returned from Europe a short time ago, after a very successful season, made their American reappearance here last week, topping a good bill. They went through their burlesque acrobatic specialty to the accompaniment of almost continuous laughter and applause and made a huge hit. Edwin Latell's music and jokes caught on as they always do. He has struck a very happy idea in reading "fake" war news from a newspaper, and has put some excellent ideas into this part of his act. Joe and Nellie Doner scored heavily in An Escaped Lunatic. James Richmond Glenroy had a new pair of green lisle gloves in keeping with the weather, and joked away to his heart's content. He has evolved a few new epitaphs, and they are all good ones. Johnson and Wells made one of the big hits of the programme with their extremely smart singing and dancing act, which is elaborately and tastefully costumed. Lillian Tyce and Irene Jermon presented a neat and pleasing sister act that won much favor. D'Elmar Brothers, in a fine barrel-jumping turn; Wayne and Lamar, in a good contortion specialty; St. John and Le Fevre, clever dancers; Edward O'Neill, Emma Brennan, Ramsey Sisters, and the vitagraph came in for a good share of approval.

PROCTOR'S TWENTY-THIRD STREET.—Jessie Millward made her vaudeville debut last week at this house and at the Fifth Avenue, presenting A Queen's Messenger, a one-act play by Hartley Manners. The playlet had been done in New York several times before, but this was its first showing on the vaudeville boards. The leading role is admirably suited to Miss Millward, and she scored a most pronounced success in it. The scene is laid in the apartments of a woman who is a spy of the Russian Government. She has trapped a young English diplomat, who has in his traveling bag very important papers of which she is trying to obtain possession. She lures him on with her wiles, and induces him to smoke a few drugged cigarettes, which bring on temporary insensibility. She opens the bag and secures the papers, and when the young man comes to he is much distressed. He attempts to commit suicide with a pistol, mentioning the name of his English sweetheart. This impresses the Russian woman, and moves her to tears. She prevents the suicide, restores the precious papers and agrees to drive him to the station in time to catch his train. The story is well told, and held the attention of the audience from first to last. The piece was superbly played by Miss Millward and Boyd Putnam, and their good work was rewarded with several curtain-calls. Charles Hawtrey remained over for a second week, and repeated his hit with Time Is Money. Mr. and Mrs. Mark Murphy made the laughing hit of the bill in Why Doogan Swore Off. Rialta, "Queen of Light," presented a superb series of dances with novel light effects, including her transparent mirror, which excited much wonderment. She also introduced a decided novelty in the shape of a radium dance. It is weird and fantastic and is one of the best things of the kind so far shown here. It proves that Rialta believes in keeping her act up to date. The Majestic Musical Four, Collins, Madell, Terrill and Simon, scored a decided hit in their sketch, At the Mirth and Melody Inn. This is a new quartette, made up of two popular teams, and the combination is an excellent one. The act begins with a series of side-splitting situations, and later on there is plenty of good music cleverly played on various instruments. All four are fitted with congenial parts, and their success was emphatic from every point of view. The Sisters Beardsley did a neat and refined singing act that met with favor. Marvelous Spaulding, Van Fossen and Macauley, Valmore and Horton, Manhasset Comedy Four, Christian and Turner, Wood and Berry, and the kalatechnoscope also pleased.

PROCTOR'S FIFTH AVENUE.—Jessie Millward's name was featured in the programme above the regular stock company cast. She appeared in A Queen's Messenger, which is treated of elsewhere in this issue. The stock company presented When We Were Twenty-One, with Malcolm Williams and Lotta Linthicum in the leading roles. Both played well and earned unstinted applause. H. Dudley Hawley had a congenial part as the "Imp," and scored heavily. Others in the cast were Mrs. Deshon, Estelle Earle, Harriette Andry, Cecylle Mayer, Margaret Kirker, Frankie Miller, Mary Cecil, Irene Allen, W. J. Butler, Daniel Jarrett, Verner Clarges, W. E. Butterfield, Harry Webster, George Howell, Albert Roberts, and Albert Veazie. Clarice Vance headed the regular olio, and her coon songs scored. Brooks Brothers were funny in their talking act. Walter Daniels did some good imitations. Ossman and Hunter, Short and Edwards, L'Estrange Sisters, V. P. Woodward, and the kalatechnoscope were also on hand.

PROCTOR'S 125TH STREET.—Charles Hawtrey was a special attraction, and drew the Harlemites in large numbers. He presented Time Is Money with much success, assisted by Dorothy Hammond and Mona K. Harrison. The stock company was seen to advantage in the Club Friend, and gave a pleasing performance. The olio embraced Talbe; and Rogers, clever comedians and singers; Ed. Gray, "the Tall Tale Teller," whose imitations were well received; Louise Sylvester, the sweet-voiced singer of Scotch songs; Valveno Brothers, and the kalatechnoscope.

CIRCLE.—The headliner was Gertrude Haynes and her Choir Celestial, which has for the past three seasons been the feature of The Fatal Wedding. Miss Haynes is a thorough artist who never does things by halves, and the manner in which her act was staged and presented last week proves that she is thoroughly alive to the necessities of present-day vaudeville. Her choir boys, chosen and rehearsed by her choral director, James Byrnes, who used to be a boy soprano, but who has developed into a clever musician and business manager, did remarkably well. Their fresh young voices rang out clearly and harmoniously in the hymns, and round after round of applause greeted their efforts. Miss Haynes presided at the organ, and supervised the production with her usual skill. Frank Bush and Sidney Grant amused with their different styles of monologuing. O'Brien and Havel were seen in Ticks and Clicks, and scored a happy hit. The Four Huntings pleased with their acrobatic comedy act. Tim McMahon and Edyth Chappelle gave the audience a treat with their jests, songs, riddles and dances. The Watermelon Girls were a good feature, and were warmly applauded. Howard Brothers, clever and original banjoists, played a successful return engagement, and Al. Waltz did his skating specialty. The vitagraph closed with some good views.

HAMMERSTEIN'S VICTORIA.—Blanche Ring headed the bill, and made a big hit with her cleverly rendered songs, which were repeatedly encored. Ethel Levey, resplendent in a very elaborate creation of varying shades of brown, a harmony in color, from hat to shoes, was particularly charming, especially in the "Mr. Morgan" song, written by her husband, George M. Cohan. Clayton White and Marie Stuart, assisted by Pauline Taylor, scored heavily in Paris, George V. Hobart's cleverly written skit. A. O. Duncan's up to the minute gags were highly appreciated as usual. Marco Versell's Italian Band remained for a second week and repeated its success. Robertus and Wilfredo played their last engagement in America, and were given a cordial send-off. Clifford and Harvey opened the bill with some songs and a bit of very smart buck-dancing in wooden shoes. Their act is very pleasing. The eccentricities of Fisher and Carroll won approval, as did also the new songs of Irving Jones. Belle Hathaway's very clever babboons and monkeys and the vitagraph views were applauded.

HURTIG AND SEAMON'S.—Duryea and Mortimer headed the list, and their sketch scored a big laughing hit. Agoust and Weston kept the house in great humor with their juggling and crockery-breaking specialty. The Empire City Quartette sang so well that they were compelled to work overtime. Herbert Crowley, the famous female impersonator, gorgeously dressed, displayed his peculiar talent to great advantage. It is many years since he has been seen in this city, and his welcome was most cordial. Tascott, McGee and Walsh, Lorre Trio, Gebest Sisters, and the moving pictures completed a good bill.

### The Burlesque Houses.

DEWEY.—Rice and Barton's Big Gaiety company drew well in spite of the warm weather, as the company is very popular with the patrons of this house. Rice and Barton are as clever as ever, and the burlesque, A Night at Manhattan Beach, afforded opportunity for funmaking of the uproarious sort. The olio included Garnella and Shirk, Orloff Troupe, International Four, Lillian Washburn, and Ada Lane. This week, Moonlight Maids.

GOTHAM.—The Dainty Duchess drew large and well pleased audiences. Prominent in the company are Williams and Adams, Frye, Allen and Evans, Idylla Vyner, and Hayes and Suits. The burlesques were A Night and a Day and Mistakes Will Happen.

MINER'S BOWERY.—The Parisians Widows closed their season at this house last week, and are followed by the City Club Burlesquers.

MINER'S EIGHTH AVENUE.—The Bohemian Burlesquers drew quite well last week. This week, a house bill is the attraction.

LONDON.—The High Flyer Burlesquers flew to the satisfaction of the patrons. This week, The Merrymakers.

MR. AND MRS. JAS. P. LEE.

## MR. AND MRS. JAMES P. LEE.

THE MIRROR this week presents a portrait of a very happy little family, consisting of Mr. and Mrs. James P. Lee and the daughter, Little Madeline, as they appear in the quaint little play, Thou Shalt Not Steal. This playlet is of the kind that interests the average audience from start to finish, as there is a touch of human nature running through it that makes an irresistible appeal to all hearts. The part of the child, played by Little Madeline, is extremely important in the development of the story, and in less capable hands it would probably detract from instead of adding to the interest. Madeline invests it with such a sweet, simple ingenuousness that her performance is a rare delight, and everywhere she has been seen she has been proclaimed one of the cleverest child actresses of the day. The Lees have just finished a most successful season with The Charity Nurse, and returned to vaudeville this week at Tony Pastor's, where they are sure of a most cordial welcome.

## BLANCHE RING'S FEAT.

Blanche Ring is going to try this week to beat her own and Charles Hawtrey's record by playing no less than three of the Proctor houses, two in New York and one in Newark, N. J., appearing at each house twice a day. She will begin at the Fifth Avenue early in the afternoon, and will then go to the Twenty-third Street. She will go to Jersey City by the Twenty-third Street Ferry and catch a train for Newark, appearing toward the end of the performance. She will remain in Newark for dinner, and go on early in the evening, returning to New York in time to appear at the other houses before half-past ten. As Miss Ring is in a remarkably robust state of health, she will probably be able to stand the strain.

## NOTES FROM HOUDINI.

LEEDS, ENGLAND, May 3.

Here we are, back again to Leeds, making it our fifth engagement inside of twelve months. Having spare time, I will send on a few notes *re* music hall affairs in this city. Leeds has three large, well visited music halls, the Empire, Tivoli and City of Varieties. At the Tivoli Tom Jenkins, the wrestler from the United States, is the headliner; at the City of Varieties, Morcaschani tops the bill, and at the Empire yours truly, the undersigned holds first position. Juno Salmo is the only American act that I can detect collecting salary in this town, outside of the above mentioned topliners. It may be of interest to know that there are about 50,000 Hebrews in this village, which causes several of the theatres to print their bills in Hebrew. Imagine the Tivoli when it first opened printing three-quarters of the bills in Hebrew! It caused so much talk that the place at once jumped into public favor. Who did this? An astute gentelman named Frederick Baugh, who helped open the Tivoli, but who has resigned and is now the right-hand-man of Frank MacNaughton. It is said that they will make their appearance in America in June and will positively book all the available acts for England.

Competition is now at its height, as the Moss and Thornton, Barresford and MacNaughton Tours are bidding for all acts. The Stoll Tour, not having any competition, simply book whatever will suit their houses. O. Stoll must be given the credit of buying theatres so as to pull them down, in order that he will not have any opposition on his tour. I hear that he has purchased a fine plot of ground in Cardiff, which is a good location for a theatre, and will keep it. I hardly think he will allow any stranger to come into his city and build on his plot.

This being the first week in May, all Continental programmes changes. The Wintergarden, Berlin, has Tortajada, Henri De Vry Living Pictures, Kiners-Moulin strong and weak balancing act, Mlle. Nohroy, French opera singler; Hansi Reichsberg, soubrette; Wopert Trio, acrobats; Brother and Sister Saloone, trapezeists; Paul Conchas, juggler of cannons and projectiles, who will shortly appear in America; Schwartz Brothers, parodists, and the new Flower Ballet. Not a very strong bill for the Wintergarden. As a rule I have seen eighteen big acts on the programme.

At the Apollo Theatre Herr Josef Loiset is causing considerable talk with his trained storks. At the Circus Bush the world's wrestlers are still packing them in. It was generally known that the Russian wrestler, Lurich, came to England to show up Hackenschmidt, but failed to arrange a match, and during this time Antonni Peirre, one of the trickiest men that ever engineered a match, came to the Alhambra with his troupe, and when Lurich was looking for a match, Pierre openly challenged Lurich to wrestle with his worst man. Lurich wanted to wrestle with the one advertised as best, but his offer was not accepted. Pierre's worst man was a German named Seigfried, who can throw any one of the Turks, not even excepting Madrilla, but this was not generally known, as Seigfried was under contract with the troupe and had to do exactly as he was told. He was to be thrown by any one that Pierre, his master, saw fit. When Lurich came on the Alhambra stage to throw Seigfried three times within the hour he saw he had made a blunder and failed to throw the German. Now Pierre offers Hackenschmidt £100 if he will stand up thirty minutes before the German. But all this is "dope," as Pierre is only looking for the best of it, and will crawl out of anything which looks like a "bloomer" to him. Lurich left the same night that he failed to throw Seigfried and went to Chemnitz, to open a "World's Championship Wrestling Match." Old Cyclops and Oldberg are with him. Oldberg is meeting all comers and Cyclops is tearing cards and coins all to pieces. I don't think Cyclops will tear any gold pieces to bits, as he is getting to be a very saving man; in fact, all men get to be saving—after their opportunity is over. I met Cyclops, and he still looks as if he could tear half a dozen lions to smithereens before breakfast, but appearances are deceptive.

The Dusseldorfer *Artist*, one of the old established theatrical newspapers, has just published its 1,000th number. It certainly is a grand edition, and the Redaction has evidently seen a copy of the twenty-fifth anniversary MIRROR, as it has tried to copy several of the MIRROR ideas, which up to the present time no German paper has copied.

Herr Dominick Ertle, the leader of the orchestra in the Central Theatre, has resigned his position and was given a great benefit on his farewell evening. He is acknowledged to be the most prolific writer of musical hits in Germany at the present time.

Frederick Melville writes me from Madrid, Spain, that La Moto-girl may have a chance to frighten a bull in the bull ring—that is, try and stare at it until Mr. Bull cries enough. Rudd, the partner of Bunth, who died in Moscow, has found a suitable partner, and will shortly appear in the same act with which the names of Bunth and Rudd have become famous. Albert Schuman, of Berlin, has captured Vienna with his circus, and is doing a banner business. Circus Carré has been granted permission to appear for two months in Nuremburg, a city that is never overrun by visits from circuses, but no sooner had Carré received permission to play the city than another circus obtained the same right, and now for the months of October and November the stolid Nuremburgers will have all the circus they want.

The Rembrandt Theatre in Amsterdam has been trying to get rid of all contracts made by the one-time director, Leo L. Levin, and wanted to go into bankruptcy, but the law in Holland refused to be blindfolded, and the theatre was declared to be in good business condition and the directors are compelled to play or pay all acts booked. The first to fight the case were Cook and Rothert and Willy Prager.

Smaun Sing Hpoo, the dwarf gymnast, has signed to go to South America with Loie Fuller's traveling company. Manager Sudakoff, of Establishment Yard, Moscow, and Manager Tumpakoff, of the Theatre Boufee, in St. Petersburg, are advertising that all contracts hold good, and that the war will have no effect on any contracts made by the above mentioned firms.

A. Segall, the well-known variety agent of St. Petersburg, will open a new enterprise next Fall, which has been built on his own private grounds some twenty-five miles from St. Petersburg, and he expects to run it Summer and Winter. I hope it will be a success, as it will make another month's work for all artists visiting Russia.

In Warschau a man named Willy Porté is drawing packed houses for Circus Ciniselli, by doing the "Flight for Life" on a wheel.

At the Royal Theatre, which is supported by Kaiser Wilhelm, one of the members named Fraulein Norden, being short of the article which Shakespeare chose to call "trash" (when he said, "Who steals my purse steals trash," etc.), made an application to the Kaiser for funds, which were granted. She tried to make both ends meet, but failed, so once more she hied herself to Berlin for more, like Oliver Twist, but this time she was refused. She returned to Hanover, and locking her chamber door quietly turned on the gas, without putting a match to it, and next morning she was found leaning out of the window seeking for fresh air. Her courage failed her, and so Father Death did not come to visit her.

"Mexico Billy" Wells, an American, has just won a lawsuit against the Kolner Panopticon. As you may be aware, Billy allows the public to break cobble stones, hickory planks and other trifles on his head, just to show that there is no hard feeling. After his first appearance the management tried to break the contract, as it were, over his head, but William demurred and insisted on their playing him the full month, so that he could send home some of the six hundred marks which were to become his after he had allowed the Kolner public to utilize his head as an anvil. The case was taken to court, and after hearing all the evidence William Wells was awarded the verdict with full costs. The only plea that the Panopticon had was that their audiences would not look as William while some

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Electric Park, K. C., Mo., for two weeks, May 29th and June 5th.

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Yes, Gillihan and Murray were a big surprise.
Made some of them open their selfish eyes.
But the secret of success, and these boys knew it,
Is, know how to do what you do do, and do it.

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**Weeks June 27th, July 4th, open.**

...him with a heavy sledge. I went ... They claimed that the women ... the judge saw no reason ... scream as long as they were ... So Mexican Bill ... years ... his head being ... hart could ...

... Oscar Carré ... celebrating the ... anniversary of the ... Carré and has ... a grand book ... will be his written ... history of ... which was organ- ... as fa... ...Oscar Carré. He also ... the ... of attractions which he ... with ... to his present position. ... and I ... say I found my name in the ... has left Spain and is back in ... Alcazar Palace. On the same o... I ... the same act that worked America ... a long time. Herr Martin Beck is ... for and is due in France this week. ... that gave Houdini his ... I will see that this ... to meet Herr Beck.

... Biere, the magician, has left Paris, and opened in Madrid. He has managed to get along extra well. Thomas Barresford will take over the Olympia Theatre in Paris. It seems that this English manager has shown the French how to run a successful music hall, as his Alhambra is now one of the best visited theatres in Paris, although it was predicted that it would be a failure.

I wonder if it is generally known that the once famous Braatz Brothers have separated. They have parted with their Great Danes, and now one of them is traveling about with his niece, Selma Braatz, who is rapidly obtaining the reputation of being the greatest lady juggler. She was at the Circus Novue last month.

The quarantine in England, which compels all dogs to be quarantined six months, will shortly be lifted, and accordingly there is joy in the camps of all dog trainers. Alburtus and Bartram are going to Sweden, and open in New York in July.

T. Nelson Downs, the coin juggler, and the man that "made" Goldin, the magician, in Europe, has secured another magician named Hornmann, who, it is said, has some wonderful illusions. All the European managers are commencing to bid for this act. Downs will sail for London on May 21 to arrange all contracts for his new "mystifier."

P. Breton, while going through his act of "Sailor on the Flying Mast," and an act which is known in America as the "Flying Perch Act," fell while doing some kind of a trick, and broke his neck. This occurred at the Circus Maus Blondin, in Hagenu in Elsass. He was buried May 3. Giovanni Succi, the "Starvation Artist," who will be remembered as having starved in the old Koster and Bial house, has just completed a remarkable feat in Hamburg, Germany. Thirty days ago, he was searched, and with a small bottle of water, was walled up alive in the Concert Theatre, St. Paull, so that no one could slip him in any food, and so that all could look in at him through a thick pane of glass. He was successful, so it is said, in fasting the full thirty days, and was taken out of his prison and weighed. He went in weighing 157 pounds, and came out at the fighting weight of 127 pounds. He was led on the stage, and broke his fast in full view of the audience, drinking their good health with a large plate of soup. He will take a fifteen-day rest, and then start in again for a twenty-day fast in Hanover. It may be remarked that Papus, who claims to be a "Starvation Artist," was driven out of Berlin and Holland, for while being watched he managed to "eat a few," but the strict watch on Succi is of such a nature that he must either starve or give up.

Mudge and Morton, lately arrived from America, opened in Brighton on the same bill with myself, and are doing nicely. Kindest regards.

Sincerely yours,

HARRY HOUDINI.

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TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE,
May 14, 1904.

For novelties the Hippodrome still keeps up its high standard, in spite if the scarcity of such acts. The managmement leave nothing to be wanted for, and in stage direction Frank Parkes shows wide experience. Fresh from a South African engagement the Pantzer Brothers are back again at the Hippodrome with an act which in most parts is entirely new. Previously known as head-to-head balancers, they have proved themselves adepts in all styles of gymnastic tumbling, working neatly and accurately. The youngster with them betrays humor which is rare with youth, and assists in the success with quite a strong acrobatic ability. Since their last visit to America they have developed several excellent ideas, which should insure them a good reception on their return. It is a pity that the interest which Mlle. Nydia created at the Hotel Cecil in the introductory seance last week of reading music blindfolded and in a hypnotic state, did not continue to create the impression I expected it would. The turn, although incredible and most extraordinary, was inclined to be monotonous, and rather better fitted for a drawing-room entertainment than for the ring of the Hippodrome. Perhaps the interest may yet be enlivened, however, by some startling effect of Mlle. Nydia's powers which has not yet been discovered. Henry W. Garrick, the press representative of the house, is to be complimented on the indefatigable manner in which he has brought Mlle. Nydia to public notice.

In the midst of my serious thoughts I was most agreeably amused by the humor which the "impresario" of the Kaufman Troupe of Lady Cyclists displayed in his supervision of the cycling. He had such a benign smile that the eight charming ladies must have felt quite encouraged by it. The cyclists appear to be of cosmopolitan selection, which was greatly in their favor, as it added an international grace to their act. They are excellent riders, and thoroughly understand the value of uniformity in drill to impress an audience. As a ring act they are a strong attraction. With a magnificent horse and a wonderfully sagacious elephant, Leonard Gautier has one of the most entertaining ring acts I have even seen. His animals display in their trained actions what a remarkable command Gautier must have over them, his ability never lacking that strain of kindness which at once caught the appreciation of the spectators. W. F. Fields is infinite in his humor and still is the laughing hit of the bill, while the Sisters Macarte, in their wire act, are graceful in the extreme. As an extra turn, an international tug-of-war was introduced Thursday night, which while it lasted was exciting. There were four teams competing, Russians, Chinese, Japanese and English. In the first bout the Russians were pitted against the Chinese, and the former team won twice. The next tussle took place between the Japs and the English, the English winning the two bouts somewhat easily. A final was then brought off between the victorious teams—the Russians and the English—and without much struggle the Russian Bear was conquered by the British Lion, which brought ferocious cheers from the other patriotic lions in the audience. It appeared that the English sailors who competed had more staying powers than the other team. I was surprised that the Russian team was not pitted against the Japs, in vogue with the present war in the East, which, if they had, might have had decidedly more pull with the audience.

At the Alhambra Theatre, B. T. L. Kruger is an old name to give to a comical musical act, consisting of four performers—two acting as dummies throughout the act. The hit of the turn was a selection on the musical staircase—evidently the steps to success.

Lelia Selbini, just back from South Africa, where she has been with her brothers—the Pantzers, previously mentioned—is a most attractive young woman and most interesting as she juggles on the cycle, besides performing several other novel feats. She dresses her act smartly and works on distinctly Continental methods which stand for grace, without mentioning talent. There was rather a deep humor about Les Thereses in their comic magnetical act, the comedy of which seemed to depend on fooling the audience into the belief that one of the team was magnetized, and in that unconscious state assisted his partner into doing some extraordinary equilibristic feats. What was done was clever, but there was so much farcical foreplay before the results were arrived at that the act seemed to lose its own magnetism.

Louise Willis made her first appearance on our music hall stage at the London Shoreditch, and created quite a good impression. Her charm was her natural refinement. She sang two songs, the second in boy's costume, looking most attractive, and when she rids herself of first-night nervousness she should be a valuable addition to vaudeville. On the same bill were Jehan Bedini and Arthur, who I remember seeing in New York last Summer. Their success was instantaneous in their comedy juggling act. Booker and Narbis, described as American comedy artists, make one of the laughing hits of the bill. The woman of the team reminds me greatly of Marie Dressler in appearance. The two McNaughtons, in their gems of Irish hilarity, bear a close resemblance to the one time Fields and Lewis, famous for their cross patter.

Appearing as a good bill at the Middlesex are Daisy Mayer in her sand dancing, and Donaldson Brothers and Ardel in their pantomime speciality, A Zoological Comedy. The latter created great mirth. Mr. Duval, the manager of the front of the house, is more than courteous to THE MIRROR, which I appreciate highly.

Mudge and Morton, who lately arrived from the States, made their debut last week at the Oxford and pleased their audience immensely in a musical potpourri, showing talent and a knack of blending refinement with fun. Miss Morton is most prepossessing. They are making a big hit at the Brighton Hippodrome this week.

Challenged by a Brighton firm of staircase makers, Houdini escaped last night at the Hippodrome from a wooden case made by the firm in a little over six minutes. There was only sufficient room for his body in the case, and the lid was nailed down and the whole tightly corded.

Sam Edwards, who has been playing A Pass for Two in the States, is over here on pleasure bent. His fame has traveled ahead of him, as the managers here are seeking his ability for their own stages.

The directors of the London Pavilion are contemplating buying over the Grand Theatre, Croydon, and running it as a vaudeville theatre in conjunction with the former house. What with Stoll's new house and the Palace Theatre, Croydon, a wealthy London suburb, will have quite a galaxy of variety halls.

Albert Chevalier, of coster fame, starts a six weeks' engagement on Monday at St. James' Hall with his own company.

Looking as exuberant as ever, "Teddy" Marks is quite an adornment to the Strand, having just arrived.

James E. Sullivan is also back in London, and so is Vesta Tilley, looking the picture of health.

Rackatt and Hazard sailed on the *Saxonia* last Tuesday for Boston. They will return to England next January, to open on the Moss and Livermore tours.

From reports, Roberts, Hayes and Roberts have made a hit in the north of England.

May Yohe goes to the Tivoli next Monday, where she is billed very heavily.

Captain Kellar and his Lady Zouaves left last Monday for Madrid.

I extend my regrets to Mr. Proctor, reading of the accident by fire to his Harlem Theatre.

REVONOC.

## TO LEAVE VAUDEVILLE.

Edward Marsh and Rose Sartella will close their season of vaudeville at Tony Pastor's week of Aug. 8. They have signed a forty weeks' contract with W. E. Nankeville, to appear in his big production of Beauty and the Beast. Miss Sartella will play Beauty, and Mr. Marsh the President. Their singing and dancing specialty will be one of the features of the production. This will be their third engagement in musical extravaganza, as they were with the original productions of David Henderson's Zenda's King during its run at the Gaiety, Chicago, and The Show Girl at the Park Theatre, Boston. They have played every first-class vaudeville house in the United States, and have always been noted for clever work and pretty and original costuming.

## SKETCH FOR MISS BENNETT.

Kenneth Lee who has written several popular sketches, among which is A Quiet Evening at Home, has written for Johnstone Bennett a one-act piece called A Quiet Day at College, in which she will take no less than five different characters.

## VAUDEVILLE JOTTINGS.

Edith Whitney who has been singing in vaudeville in Paris, is visiting her family in Wichita, Kan. She will return shortly to Paris.

Charles Ludwig, the property man of Tony Pastor's Theatre, has established himself at 105 East Fourteenth Street as a purveyor of grease paints, wigs and other necessities for make-up. He continues his duties at Pastor's, and is always ready to play a part to help out an act on the shortest notice.

Some of the clergymen of Brooklyn are turning their attention to the stopping of Sunday concerts in that borough.

Jessie Millward, following the example of Charles Hawtrey, has extended her engagement for another week on the Proctor circuit. She is appearing this week at the Twenty-third and 125th Street houses. She is booked in vaudeville for the entire Summer.

During a severe storm at Fort Plain, N. Y., on Wednesday afternoon last the tent of Hargreaves' Circus was blown down. Some of the spectators were rescued with difficulty.

Sophie Burnham, the well-known vocalist, sang the offertory on May 22 at the Church of the Ascension, Bradford, Pa.

G. R. Bookout, after twelve weeks as a feature with the Jack Hoeffler co., will open his Summer vaudeville season at Lake View Park, Terre Haute, Ind.

Bob and Eva McGinley will spend their vacation on their farm at Grand Rapids, Minn., accompanied by Lizette Hoskins, their pianist, who has signed with them for next season. They will visit St. Louis in September to see the fair and play a date at Manion's Park.

J. Reed, of Reed and Shaw, writes that he was presented with a little eight and a quarter pound son on Saturday morning, May 21, by his wife. Mother and child are getting along nicely and receiving the congratulations of their many friends.

A. Dumont, correspondent of THE MIRROR at Hartford, Conn., and Marshall P. Wilder were among the speakers at the complimentary dinner given by G. F. Henblein to the newspaper writers of Hartford at the opening of his new rathskeller on May 14.

The Felix and Barry baseball team opened the season at Ulmer Park on Sunday, May 22, playing against the Laurels.

Hayward and Hayward have a number of excellent park dates booked for the Summer.

Harry Stanley and A. O. Duncan are members of the wise little coterie who believe in keeping busy between turns. They are joint owners of a new device called the "S. and D. Razor Strop Hook," from which they confidently expect large returns. It is said to be an article that adds fifty per cent. to the comfort of men who travel and have the habit of shaving themselves. Mr. Duncan is always on the lookout for something that will keep him busy and add to his income. It was he who saw the possibilities of the cycle whirl and the first one seen in this country was introduced by him. As he could not control the rights to it, a great opportunity for making a big fortune was lost by the hustling vaudevillequist.

Pete Baker received a number of very complimentary notices from the papers in Honolulu during the engagement played there by Tom Nawn's co. on the way to Australia.

The Marcus Twins, Ray and Thomas, have returned to their Summer home at Portsmouth, N. H., after a very successful season entertaining the elite of Boston and vicinity at social teas and functions of various kinds. They have been especially well received in coon songs, having learned the dialect on their mother's plantation in the South.

Mallory Brothers, Brooks and Halliday, closed a successful season May 21 with the Fenberg Stock co., with which they were the vaudeville feature for two seasons. They are booking in vaudeville for next season and have contracts for twenty weeks, including the Orpheum and Kohl and Castle circuits and Hurtig and Seamon's. They will spend their vacation at their home, Jacksonville, Ill.

Al. G. Field's Minstrels, which opened in August last and will close in June, have enjoyed an extremely prosperous season. Mr. Field is now at his home in Columbus, O., visiting his father, who recently suffered a stroke of apoplexy. Mr. Field has made elaborate preparations for next season, and will open with a long engagement at the St. Louis Exposition.

Josephine Sabel's debut at the Ambassadeurs in Paris was the signal for an ovation, and the bright little artist was vociferously encored.

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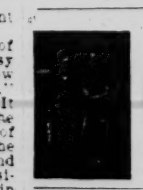

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at the Novelty Theatre, Denver, on May 30, introducing their new act, A Study in Black and White.

Manager Hartley, of the Bijou, Missoula, Mont., will present vaudeville at that house during the Summer at popular prices.

George H. Nelswender, a newcomer in the field of sketch writing, has sold his latest production, entitled Getting a Job, to George H. Brown. Mr. Brown is delighted with it and is getting it ready to use next season.

George Ramza, late of Ramza and Arno, has formed a partnership with Edwin Du Bois, of Griffin and Du Bois, who for the last ten years have been very successful in England and the Continent. The new firm will be known as Du Bois and Ramza. They will sail for England June 4 on the "Lucania" and will make an extended tour of Europe.

James C. Bennett, last season with Alphonse and Gaston, and Florence Dorman, well known in concert circles, have formed a partnership and will play in vaudeville under the name of Bennett and Dorman. They will present an original and novel character comedy sketch by Barney Gerard, entitled There with the Goods.

Mlle. Nevarro, of Borani and Nevarro, was ill last week and the team were unable to fill their engagement at Proctor's Twenty-third Street.

The Great Lafayette sailed on Saturday on the "St. Louis." He will spend several weeks in Europe, and will return in time to open his season early in the Fall.

The White Rats concert, with a very strong bill, was scheduled to occur at the Grand Opera House on Sunday evening, May 29. A report of the affair will appear in next week's MIRROR.

The Radford and Winchester Trio dissolved partnership on March 14. H. C. Radford and Mlle. Valentine have formed a new team and are now filling vaudeville dates. Radford has issued a circular, in which he warns managers to beware of imitations.

## VAUDEVILLE PERFORMERS' DATES

*Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.*

Acrobatic Girls, Eight—Folies Bergere, Paris, France—indefinite.
Adams, James R.—Luna Park, 14—indefinite.
Aga—Victoria, N. Y., 30-June 4.
Aherns, The—Orph., Seattle, Wash., 23-June 4.
Ainsley, Josephine—Riverside Park, Saginaw, 29-June 4.
Alburtus and Bartram, Circus Variete, Stockholm, Sweden, June-July.
Aldrich, Charles T.—Victoria, N. Y., June 6-11.
Allen, Searle and Violet—Keith's, Boston, 30-June 4.
Allison, Bertha—Keith's, N. Y., 30-June 4.
Alva—Luna Park, Coney Island—indefinite.
Anderson and Briggs—Halifax, 30-June 4.
Arminta and Burke—Glendale Park, Nashville, 23-June 4.
Armstrongs, Famous (3)—Baltimore, Md., 30-June 4.
Arnoldson, Ada—Sans Souci, Chicago, 29-June 4.
Ashton, Margaret—Tivoli, London, Eng.—indefinite.
Austins, Tossing—Palace, Sydney, Australia—indefinite.
Baader, La Velle-Lefever—Delmar Garden, Oklahoma City, 30-June 4.
Baker and Lynn—Woolworth's, Lancaster, 30-June 4.
Ballerinis, The—Orph., Los Angeles, 23-June 4.
Barrett Sisters—Circle, N. Y., 30-June 4.
Barrington, Jos. D.—Blackpool, Eng.—30-June 4.
Bartlett and Collins—Cleveland's, Chicago, 29-June 4.
Barton and Ashley—Empire, Hull, Eng., 30-June 4.
Empire, Sheffield, 6-11.
Basque Quartette—Woolworth's, Lancaster, 30-June 4.
Beardsley Sisters—Proctor's 23d St., N. Y., 23-June 4.
Beemers, The—Proctor's 125th St., N. Y., 30-June 6.
Bellclaire Brothers—Woolworth's, Lancaster, 30-June 4.
Bell, Digby—Victoria, N. Y., 30-June 4.
Bender, Lillian—Proctor's 23d St., N. Y., 30-June 4.
Bennington, Billy and Daisy—Bijou, Portland, Ore., 30-June 4.
Bentley, Musical—Casino Park, Wheeling, W. Va., 30-June 4.
Bertram, Helen—Davidson, Milwaukee, 30-June 4.
Bingham—Proctor's 23d St., N. Y., 30-June 4.
Blanchard and Wood—Keith's, N. Y., 30-June 4.
Blanche, La Belle—Victoria, N. Y., 30-June 4.
Blind Tom—H. and S., N. Y., 30-June 4.
Bookout, G. R.—Lake View Park, Terre Haute, Ind., 29-June 4, Suburban Park, St. Louis, 5-11.
Borani and Nevarro—Proctor's 23d St., N. Y., 23-June 4.
Bradshaw, Laura—Shea's, Buffalo, 30-June 4.
Brown and Bartoletti—Avenue, Pittsburgh, 30-June 4.
Burdette, Madeline—Shea's, Buffalo, June 6-11.
Burton and Brookes, Keith's, N. Y., 30-June 4, Keith's, Phila., 6-11.
Bush, Frank—Circle, N. Y., 23-29.
Buttons, The—Poli's, Hartford, 30-June 4.
Campbells, Three—O. H., Chicago, 29-June 4.
Carlin and Otto—Shea's Buffalo, 30-June 4, Olympic, Chicago, 5-11.
Carns, Emma—Circle, N. Y., 30-June 5.
Carson and Willard—Howard, Boston, 30-June 4, Chase's, Washington, 6-11.
Carter, Robert—O. H., Chicago, 30-June 4.
Castanos—H. and S., N. Y., 30-June 4.
Castle and Collins—Queen City Garden, Elmira, 30-June 4.
Caswell, Maude—Algiers, Africa, June 1-30.
Cherry and Bates—Olympia, McKeesport, Pa., 30-June 4.
Christian and Turner—Proctor's 23d St., N. Y., 23-June 4.
Clark and Temple—Proctor's 5th Ave., N. Y., 30-June 4, Proctor's 23d St., N. Y., 6-11.
Clarke, Wilfred—Shea's, Toronto, 30-June 4, Shea's, Buffalo, 6-11.
Claus and Montez—Orph., Portland, Ore., 16-June 4.
Clayton, Jenkins and Jasper—Sans Souci, Chicago, 29-June 4.
Clifford, Billy S.—Park, Bayonne, N. J., 30-June 4.
Clinton and Wilson—Brook, Marion, Ind., 16-June 4.
Coghlan, Rose—Victoria, N. Y., 30-June 4.
Colby Family—Orph., San Francisco, 16-June 4, Orph., Los Angeles, 6-11.
Collins and Hart—Victoria, N. Y., 30-June 4.
Connelly and Rowe—Pastor's, N. Y., 30-June 4.
Conway and Leland—Turns, London, 16-June 20.
Coogan, Master—Proctor's 23d St., N. Y., 30-June 4.
Corbett, James J.—O. H., Chicago, 29-June 4.
Cordua and Maud—Cleveland's, Chicago, 29-June 4.
Coulton and Starr—Keith's, N. Y., 30-June 4.
Courtney, Maude—Empire, Leeds, 30-June 4, Pavilion, London, 6-11.
**CRESSY, WILL, AND DAYNE, BLANCHE**—Farm, Toledo, O., 29-June 4.
Cullen, James H.—Olympic, Chicago, 30-June 4, Sheridan Park, Ill., 6-11.
Curtis and Adams—Keith's, N. Y., 30-June 4.
D's and D's—Savoy, Victoria, B. C., 23-June 4.
Daly Trio—Coney Island, Cincinnati, 29-June 4.
Daniels, Walter—Park, Allentown, 30-June 4, Proctor's 23d St., N. Y., 6-11.
Davis and Wilson—Idora Park, Youngstown, O., 23-June 4.
Dawson and Hobbs—Proctor's 23d St., N. Y., 30-June 4.
Dawson and White—Proctor's 23d St., N. Y., 30-June 4.
De Lacevs, The—Lyric, Portland, Ore., 23-June 4.
De Muths, The—Sans Souci, Clinton, Ia., 29-June 4.
De Onzo and Schenck—La Petite, Whatcomb, 30-June 4.
Deland, Charles—Orph., Los Angeles, 30-June 11.
Derenda and Breen—Star, Cleveland, 30-June 4.
Dixon, Bowers and Dixon—Farm, Toledo, 30-June 4.
**DOHERTY SISTERS**—Krestowsky, St. Petersburg, Russia, 15-June 15.
Donovan and Morris—Coney Island, Cincinnati, 29-June 4.
Dooley and Fowley—Proctor's 125th St., N. Y., 30-June 6.
Doyle, Edouard—Woolworth's, Lancaster, 30-June 4.
Dumonds, Three—Chase's, Washington, 30-June 4.
Dupree and Dupree—Tivoli, Buffalo, 30-June 4.
Earle and Na Gar—Unique, Winnipeg, 23-June 4.
Eckert and Berg—Riverside Park, Saginaw, 29-June 4, Wenona Beach Park, Bay City, Mich., 5-11.
**ECKHOFF AND GORDON**—Davidson, Milwaukee, 30-June 4, O. H., Chicago, 6-11.
Edgertons, The—Riverside Park, Eaton, Ind., 29-June 4.
Edouin and Edwards—Proctor's 23d St., N. Y., 23-28.
Ellis-Nowlan Trio—Davidson, Milwaukee, 30-June 4.
Elmos, The—Central Park, Allentown, Pa., 30-June 4.
Eltrym, Brooke—Atlantic Garden, N. Y., 30-June 4.
Emerson and Stone—Proctor's 23d St., N. Y., 30-June 4.
Empire City Quartette—Circle, N. Y., 30-June 5.
Everett, Prof.—Comique, Seattle, Wash., 30-June 4.
Everhart—Temple, Detroit, 30-June 4, Cleveland's, Chicago, 6-13.
Fadettes, Boston—Keith's, Boston, 2-June 4.
Fantas, Two—Chutes, San Francisco, 23-June 4.
Fentelle, Harry—Coney Island, Cincinnati, 29-June 4.
Ferguson and Mack—American Pavilion, South Bend, 29-June 3.
Ferguson and Passmore—American Pavilion, South Bend, Ind., 29-June 4.
Ferrar and Cole—Orpheum, San Francisco, 29-June 11.
Ferry—Arcade, Portland, 30-June 4.
**FOODS, W. C.**—Empire, Birmingham, 30-June 4, Empire, Edinburg, Scotland, 6-11.
Fields, "Happy" Fanny—Empire, Leeds, Eng., 30-June 4, Empire, Sheffield, Eng., 6-11.
Fields, Will H.—Kennywood Park, Pittsburgh, 29-June 4, Farm, Zanesville, O., 6-11.
Findlay and Burke—Shea's, Buffalo, 30-June 4.
**FISHER, MR. AND MRS. PERKINS**—Avon, Youngstown, 30-June 4, Casino, Wheeling, W. Va., 6-11.
**FLETCHER, CHARLES LEONARD**—Empire, Johannesburg, S. A., May 28-Sept 30.
Flynn, Earl—Electric Park, Kansas City, 30-June 4.
Fontinelles, Three—Decatur 30-June 4.
Ford, John—Tivoli, London, 23—indefinite.
Fox and Melville—Royal Standard, London, Eng., 23-June 4.
Fox, Mae Joyce—Crystal, Milwaukee—indefinite.
Franzmathes and Lewis—Olentangy Park, Columbus, 29-June 4.
French Bros.—Circle, N. Y., 30-June 4.
Frevoli—Fountain Park, Piqua, O., 30-June 4.
Frey and Fields—Park, Youngstown, O., 30-June 4.
Frobel and Ruge—Nouveau Cirque, Paris, France, April 25-June 4.
Fuller, Ida M.—Folie Marigny, Paris, France, May 2-July 31.
Gardner and Summers—Circle, N. Y., 30-June 5.
Garson, Marion—Proctor's 23d St., N. Y., 23-June 4.
Garvie, Eddie, and Thompson—O. H., Chicago, 30-June 4.
Gerald, William—Proctor's 23d St., N. Y., 23-June 4.
**GILLIHAN AND MURRAY**—Electric Park, Kansas City, 29-June 11.
Gleeson, John and Bertha—Temple, Detroit, 30-June 4.
Glenroy, James Richmond—Avenue, Pittsburgh, 30-June 4.
Golden, George Fuller—Palace, London, England—indefinite.
Gordon, Belle—Orph., San Francisco, 23-June 4.
Gordon, Cliff—Victoria, N. Y., 30-June 4.
Gray, Ed—Proctor's 23d St., N. Y., 30-June 4.
Green and Wiggin—Keith's, Boston, 30-June 4.
Grey and Graham—Proctor's, Newark, 30-June 4.
Guerrero, Rosario—Circle, N. Y., 30-June 4.
Hall and Hughes—A. and S., Boston, 30-June 4.
Hart and Leo—Palace, Chelsea, Eng., 30-June 11.
Hart, Sadie—Crystal, Trinidad, 30-June 4.
Haskell, Loney—Proctor's 5th Ave., N. Y., 30-June 4, London, Eng.—indefinite.
Hearn and Lewis—Novelty—Oakland, 30-June 4.
Heath and Excela—Novelty, Denver, 30-June 12.
Heeley and Meeley—Empire, Hackney, London, Eng., 30-June 4.
**HELENA, EDITH**—Blumensaal, Munich, Germany, 2-June 4.
Henderson and Ross—Springfield Park, South Bend, Ind., 29-June 4, Casino, Toledo, 5-11.
Heron, Eddie—Bradford, Pa., 23-June 4, Orpheum, San Francisco, 12-18.
Heusel and Kooper—Proctor's 23d St., N. Y., 30-June 4.
Hill, Hamilton—Empire, Sheffield, Eng., 30-June 4, Empire, Liverpool, 6-11.
Hines and Remington—Mt. Clemens, Mich., June 1-4.
Holden and Florence—Keith's, N. Y., June 6-11.
Holdsworth, Mrs. Leslie—Olentangy Park, Columbus, O., 30-June 4, Wheeling Casino, Wheeling, W. Va., 6-11.
Hollands, The—Farms, Toledo, 30-June 4, Springbank Park, South Bend, Ind., 6-11.
Hoopers, The—Palace, Southampton, Eng., 6-11.
Hoosier City Quartette—Coney Island, Cincinnati, 29-June 4.
Hoover, John and Lillian—Shea's, Buffalo, 30-June 4.
Howard and Emerson—O. H., Chicago, 30-June 4.
Hume, Ross and Lewis—Orph., Los Angeles, 29-June 11.
Jamesons, The—Bijou, Hamilton, 30-June 4.
Janis, Elsie—Poli's, Hartford, 30-June 4.
Jennings and Renfrew—Proctor's 5th Ave., N. Y., 30-June 4.
**JOHNSTONS, MUSICAL**—Palace, Sydney, N. S. W., May and June.
Jones, Irving—Pastor's, N. Y., 30-June 4.
Kelly and Kent—Pastor's, N. Y., 30-June 4.
Kennedy and Evans—Proctor's 23d St., N. Y., 30-June 4.
Xeno, Walsh and Melrose—Riverside Park, Saginaw, Mich., 29-June 4.
Kenton, Dorothy—Chester Park, Cincinnati, 29-June 4, Olentangy Park, Columbus, 5-11.
Kenyon and De Garmo—Luna Park, Coney Island, 22-June 4.
Kherns and Cole—Mannion's Park, St. Louis, 29-June 4.
Kiralfo—Lyceum, San Francisco, 23-June 4.
Kirkpatrick and Parr—Novelty, Denver, 30-June 4.
Klein, Ott Bros. and Nicholson—Keith's, N. Y., 30-June 4, Keith's, Phila., 6-11.
Klondike Sports—Coney Island, Cincinnati, 29-June 4.
Kokin, M.—Olympic, Chicago, 30-June 4.
Koppe—Henderson's, Coney Island, N. Y., 30-June 4.
Kriesel's Dogs—Sohmer Park, Montreal, 30-June 4.
La Tour, Irene and Zaza—Carnival, Newport, Ky., 30-June 4, Business Men's Fair, 6-11.
Langdon, Hardie—Heights Park, Iowa, 22-June 4.
Latimore and Leigh—Fairview Park, Dayton, O., 29-June 4.
Latina, Mlle.—East Liverpool, O., 30-June 4.
Laurens, Marie—Cleveland's, Chicago, 29-June 4.
La Veen and Cross—Capitol Park, Hartford, 30-June 4.
Lawrence, Al.—Orph., San Francisco, 22-June 4, Orph., Los Angeles, 6-11.
Lawson, May—Metropolitan, Chicago, 30-June 4.
Lawson and Namon—Park, Bayonne, N. J., 30-June 4.
Lees, The—Pastor's, N. Y., 30-June 4.
Libbey and Trayer—Forest Park, St. Louis, 29-June 4.
Linton and Lawrence—Cleveland's, Chicago, 30-June 11.
Litchfield, Mr. and Mrs. Neil—Casino, Toledo, O., 29-June 4, Springfield Park, South Bend, Ind., 5-11.
Lloyd, Herbert—Celoran Park, Jamestown, N. Y., 30-June 4.
Lutz Bros.—Proctor's 125th St., N. Y., 30-June 6.
Lyne and Leonard—Unique, Los Angeles, 30-June 4.
McCarty and Woolcott—Robinson's Park, Fort Wayne, Ind., 30-June 4, Highland Park, Ill., 5-11.
McCulloughs, Musical—Westside Park, Munice, Ind., 23-June 4.
McCune and Grant—Novelty, Bakersfield, Cal., 30-June 4.
McShaffreys, Musical—Electric, Vancouver, 30-June 4.
Macart's Monkeys—Proctor's 23d St., N. Y., 30-June 4.
Macbans, The—Proctor's 5th Ave., N. Y., 30-June 4.
Mack and Elliott—Lake Contrary Casino, St. Joseph, Mo., 30-June 4.
Magic Kettle, The—Proctor's 23d St., N. Y., 30-June 4.
Majestic Musical Four—Proctor's 23d St., N. Y., 23-June 4.
Major Sisters—Circo Pubillion, Havana, Cuba—indefinite.
Manhassett Comedy Four—Proctor's 23d St., N. Y., 23-June 4.
Mantelli—Cleveland's, Chicago, 29-June 4.
Marcel's Art Studies—Orph., San Francisco, 15-June 11.
Mardo—Mannion's Park, St. Louis, Mo., 30-June 4.
Marquam, Winnie—Comique, Spokane, Wash., 16-June 4.
Marsh and Sartella—Circle, N. Y., 30-June 4, Kennywood Park, Pittsburgh, Pa., June 5-11.
Martin, Tom—Bijou, Duluth, Minn., 30-June 4.
Mason and Keeler—Moss and Stoll, Eng., 28-Nov.18.
Mathlews, Juggling—Lindenwold Park, Hamilton, O., 30-June 4.
Mayer and Irvin—Colorado Springs, 30-June 4.
**MEREDITH SISTERS**—Stockholm, June 3-26.
Meredith Trio—Coney Island, Cincinnati, 29-June 4.
Merian's Dogs—Keith's, N. Y., 30-June 4.
Meyer and Mason—Central, Everett, 30-June 4.
Millards, Willie and Bro.—Evelyn Park, Detroit, 30-June 4.
Mills and Elida—Young's Pier, Atlantic City, June 1—indefinite.
Millward, Jessie—Proctor's 23d St., N. Y., 23-June 4.
Mooney and Holbein—East Liverpool, 30-June 4.
Moore, John—Circus Variete, Stockholm, Sweden, June-July.
Moore, Tom—Place de Republic, Paris—indefinite.
Morrison and Zerwick—Bijou, Hamilton, O., 23-June 4.
Morton, James T.—Riverside Park, Saginaw, Mich., 29-June 4.
Mosher's Bull Terriers—Boon Park, Circuit, 30-July 18.
**MOTOGRICL LA CREATRICE**—Crystal Palace, Leipzig, Germany, 1-31, Barrasford Tour, Eng., June 8-July 9.
**MURPHY, J. A., AND WILLARD, ELOISE**—Woolworth's, Lancaster, 30-June 4.
Murphy, Mr. and Mrs. Mark—Proctor's 23d St., N. Y., 23-June 4.
Myles, McCarthy and Co.—Robinson's Park, Fort Wayne, Ind., 30-June 4.
Naynon, Rosa—Woolworth's, Lancaster, 30-June 4.
Normans, Juggling—Temple, Detroit, 30-June 4.
Nosses, Five—Poli's, Waterbury, June 6-11.
O'Brien and Buckley—London—indefinite.
O'Brien and Havel—Victoria, N. Y., 30-June 4.
Ossman and Hunter—H. and S., N. Y., 30-June 4.
Otis, Elita Proctor—Cleveland's, Chicago, 30-June 4.
Paulinetti and Piquo—Hippodrome, London, April 25-July 9.
**PETERS, PHIL AND NETTIE**—O. H., Chicago, 30-June 4.
Pelot, Fred and Annie—San Souci Park, Chicago, June 5-11.
Pelot—Proctor's 23d St., N. Y., 23-June 4.
Pierce and Mazie—O. H., Chicago, 30-June 4.
Polk and Kollins—Alhambra, Brighton, 30-June 4, Empire, Hastings, 6-11.
Potter Family—Cleveland's, Chicago, 30-June 4.
Powers Bros.—Orph., San Francisco, 29-June 10.
Prentice Trio—Pastor's, N. Y., 30-June 4.
Radford and Valentine—Luna Park, Brooklyn, N. Y., 30-June 4.
Rado and Bertram—Keith's, N. Y., 30-June 4.
Redmond, Rita—H. and S., N. Y., 30-June 4.
Reed, Florence—H. and S., N. Y., 30-June 4.
Reed Sisters—Proctor's 23d St., N. Y., 30-June 4.
Remington, Mayme—Victoria, N. Y., 30-June 4.
Reno and Richards—Chase's, Washington, 30-June 4.
Revere Sisters—Pastor's, N. Y., 30-June 4.
Rexos, The—Sans Souci, Chicago, 29-June 4.
Reynard, Ed F.—Avenue, Pittsburgh, 30-June 4.
Rialta, Mme.—Proctor's 23d St., N. Y., 23-June 4.
Rice Bros.—Pastor's, N. Y., 30-June 4.
Rice Family—Keith's, Phila., 30-June 4.
Rice, Fanny—Keith's, Phila., 30-June 4.
Robison, J. E.—Hippodrome, London—indefinite.
Robyns, Mr. and Mrs.—Cleveland's, Chicago, 30-June 4.
Ronaldos, Three—Ramona, Grand Rapids, Mich., 29-June 4.
Rooney, Katie—Proctor's 125th St., N. Y., 30-June 6.
Russell Brothers—O. H., Chicago, 30-June 4.
Russell, Phil and Carrie—Lake Winnebago, Wis., 30-June 4.
**SABEL, JOSEPHINE**—Ambassadeurs, Paris, France, May-June.
Sandor Trio—Luna Park, Coney Island, N. Y., 30-June 11.
Sato, O. K.—Casino de Paris, Paris, France, June 1-30.
Sawtelle and Sears—Salt Palace, Salt Lake City, 30-June 4.
Seeley and West—London, Eng.—indefinite.
Scott, Mike—Edison, Spokane, Wash., 30-June 4.
Shattuck, Truly—Orph., San Francisco, June 6-18.
Shaw, Mr. and Mrs. Larry—Railway Park, Berlin, Can., 23-June 4.
**SHERMAN, DAN, AND MABEL DE FOREST**—Pastor's, N. Y., 30-June 4.
Smedley Sketch Club—Lake Contrary Casino, St. Joseph, Mo., 29-June 4.
Smirl and Kessner—Lakeside, Akron, O., 30-June 4, Farm, Toledo, O., 5-11.
Smith and Arada—Grand, Milwaukee, 29-June 4.
Smith and Doreto—Garrasford Tour, Eng., 1-June 21.
**SNYDER AND BUCKLEY**—Sans Souci Park, Chicago, 30-June 4.
Southern Trio—Blazier, Portland, Ore., 23-June 11.
Spadoni, Paul—Chase's, Washington, 30-June 4.
Spaulding—Park, Bayonne, N. J., 30-June 4.
Stein-Eretto Family—Proctor's 23d St., N. Y., 30-June 4.
Stevenson—Keith's, N. Y., 30-June 4.
Strakosch, Avery—O. H., Chicago, 29-June 4.
Stuart, Murphy—Bijou, Duluth, Minn., 30-June 4.
Sullivan, Joe J.—O. H., Chicago, 29-June 4.
Swickard, Mr. and Mrs.—Newport, Eng., 30-June 4, Nottingham, 6-11.
Sylvester, Jones and Pringle—Lyceum, San Francisco, 23-June 5, Chutes Park, San Francisco, 6-11.
Sylvester, Louise—Avenue, Pittsburgh, 30-June 4.
Symonds, Lottie West—San Revere Park, Fostoria, O., 29-June 4, Spring Grove Park, Springfield, O., 5-11.
Teal, Raymond—Cleveland's, Chicago, 29-June 4, Fairview Park, Dayton, O., 5-11.
Terry and Lambert—Palace, Halifax, Eng., 30-June 4.
Thomson, Harry—H. and S., N. Y., 30-June 4.
Thorne, Mr. and Mrs. Harry—New O. H., Bradford, Pa., 30-June 11.
Tippell and Kliment—Unique, San Diego, 30-June 4.
Toledo and Price—Pastor's, N. Y., 30-June 4.
Trask and Murray—Grand, Victoria, N. Y., 30-June 4.
Troubadour Four—Dorney Park, Allentown, Pa., 30-June 4.
Trovollo—Circle, N. Y., 30-June 5.
Turner's Pickaninnies—Tivoli, Sydney, Australia, 18—indefinite.
Vagge, Milo—Cleveland's, Chicago, 29-June 4.
Valmore and Horton—Proctor's 23d St., N. Y., 23-June 4.
Vance, Clarice—Proctor's 23d St., N. Y., 30-June 4.
Van, Chas. and Fanny—Pastor's, N. Y., 30-June 4.
Van Fossen and McCauley—Proctor's 23d St., N. Y., 23-June 4.
Van, Gladys—Suburban Garden, St. Louis, 29-June 4, Delmar Garden, Oklahoma City, 6-11.
Vassar Girls, Eight—Chester Park, Cincinnati, O., indefinite.
Vernon—Pastor's, N. Y., 30-June 4.
Vinton and Clayton—London, Ont., 30-June 4, Youngstown, O., 5-11.
Wagner Sisters—Queen City Gardens, Elmira, N. Y., 30-June 11.
Ward, Hi Tom—Riverside Park, Montreal, Can., 23-July 2.
Warda, H.—Duluth, Minn., 30-June 4.
Ward and Curran—Keith's, N. Y., 30-June 4.
Watermelon Girls—H. and S., N. Y., 30-June 4.
Watson, Chas. B.—Monumental, Baltimore, 23-June 4.
Weiland—Tivoli, Leeds, Eng., 30-June 4, Alhambra, Hull, 6-11.
Welch, John J.—Auditorium, Pocatello, Ida., 30-June 4.
Welson, Max—Keith's, N. Y., 30-June 4.
White and Simmons—Pastor's, N. Y., 30-June 4.
White and Stuart—Circle, N. Y., 30-June 5.
Willard—Stag, Parkersburg, W. Va., 23-June 4.
Williams and Dermody—Pastor's, N. Y., 30-June 4.
Williams, "Chinese" Johnny—Keith's, Boston, 30-June 4.
Wills and Hassan—Sohmer Park, Montreal, Can., 30-June 4.
Wilson and Davis—Keith's, N. Y., 30-June 4.
Wilsons, Four—Keith's, N. Y., 30-June 4.
Wilson Trio—Cleveland's, Chicago, 29-June 4.
Winfield, Reata—Columbus, 29-June 4, Toledo, 5-11.
Wordette, Estelle—Woolworth's, Lancaster, 30-June 4.
World and Kingston—Empire Palace, Johannesburg, S. A., June 18-July 30.
Yankee Comedy Four—East Lake Park, Birmingham, Ala., 30-June 4.
Youngs and Brooks—Lakeside Park, Dayton, O., 29-June 4.
Zanta—Coney Island, Cincinnati, 30-June 4.
Zarraw Trio—Shea's, Buffalo, 30-June 4.
Zolas, Whirling—Luna Park, Coney Island, N. Y., 23-June 11.

## ARENA.

**BOSTON, MASS.**—Ringling Brothers came back to Boston after a long absence and had a tremendous greeting, although Forepaugh and Sells' show had just ended a week of prosperity. It is very evident that Boston has enough circus enthusiasts to look out for two big ones, for in spite of bad weather big business was the rule, and there is every indication of a continuance of the same for the newcomers. The street parade to-day was one of the best ever seen in Boston, and the performance was full of novelties. Oscar Lowande, leading rider of the Forepaugh Circus, lives in Reading, one of the suburbs of Boston, and that gave additional interest to the engagement last week.

**PENN YAN, N. Y.**—Downie's Circus 14; good performance; good business.

**COLUMBIA, PA.**—Pawnee Bill's Wild West Show 17; two performances; big business; audiences well pleased.

**SPRINGFIELD, MO.**—Sells and Downs' Circus 13; large audiences afternoon and night.

**SYRACUSE, N. Y.**—Ringling Brothers' Circus drew 25,000 people to two performances 17; good show.

**WILLIAMSPORT, PA.**—Pawnee Bill's Wild West 12; two performances; big business.

**KEWANEE, ILL.**—Gollman Brothers' Show 14; afternoon fair sized crowd, evening tent packed; weather cool; performance first-class.

**JOHNSTOWN, PA.**—Barnum and Bailey's Circus 17 pleased two immense audiences.

**MONESSEN, PA.**—John Robinson's Shows 17; two performances to large crowds; good show.

**KANE, PA.**—Walter L. Main's Circus 16; big crowds day and night; good performances.

**NORFOLK, NEB.**—Campbell Brothers' Circus 16; two excellent performances to fair crowds; bad weather.——Item: The animals recently lost by fire at Pawnee City have been nearly all replaced.

**ALTOONA, PA.**—Barnum and Bailey 16; one of most vast and finest tent exhibitions ever seen in city; played to about 25,000 people.

**LANCASTER, PA.**—Pawnee Bill's Wild West pleased large crowds despite rain 18.

**WAUKEN, PA.**—Walter L. Main's Circus 14; good business; performance pleased; owing to heavy rain parade omitted.

**[illegible]SBURG, PA.**—Barnum and Bailey 12; large attendance in afternoon; evening performance not well attended on account of rain.

**RIDGWAY, PA.**—Walter L. Main's Circus 17; large attendance; performance good.

**SHARON, PA.**—Walter L. Main's Circus 12; good attendance afternoon and evening; better than ever.

**ADRIAN, MICH.**—Barnum and Bailey's Circus June 17.

**JOPLIN, MO.**—Sells and Downs' Circus 12; clean performance; good crowds.

**FORT WAYNE, IND.**—Gentry Brothers' Dog and Pony Show 16; crowded tents afternoon and evening.

**OTTAWA, KAN.**—Patterson and Brainard Carnival co. 9-14; various performances were of pleasing order; large patronage.

**CHANUTE, KAN.**—Sells and Downs' Circus 10; big business both performances.

**PITTSBURG, KAN.**—Sells and Downs' Circus 11; good crowds; well pleased.

**LEAVENWORTH, KAN.**—Wallace Brothers' Show 14 to capacity both afternoon and evening.

**PITTSFIELD, MASS.**—Forepaugh and Sells Brothers' Circus 12; large attendance.

**POUGHKEEPSIE, N. Y.**—Hargreaves Railroad Shows May 21; fair performances; well filled tents. Signor Sautelle's Shows 23; satisfaction to good attendance.——Item: The employees of Hargreaves Shows refused to load the cars at the conclusion of the evening performance, but the trouble was finally adjusted.

**WINFIELD, KAN.**—Wallace's Circus May 19; two full tents; performances up to standard.

**SCHENECTADY, N. Y.**—Hargreaves Circus May 23; pleasing show; good tents.

**PITTSBURG, KAN.**—Wallace Show May 21; large crowds; good show. Gaskell's Street Fair 23-28.

**INDEPENDENCE, KAN.**—Wallace Shows May 20; big business; performance satisfactory. Parker Amusement co. are giving street fair under auspices of Commercial Club 23-28; some good attractions; drawing big crowds daily.

**SALEM, MASS.**—Forepaugh and Sells Brothers' Circus May 24; performance very pleasing; tents well filled.

**CLEVELAND, O.**—Barnum and Bailey May 23; turned people away at both performances.

**TORRINGTON, CONN.**—Welsh Brothers' Shows May 24 to capacity; highly pleased; good, clean show.

**MILWAUKEE, WIS.**—Gentry Brothers' Animal Show opened May 23-28 to large attendance; attraction appears in three different points of city during week.

**SALISBURY, MD.**—Layton Fireworks and Carnival co. [illegible] big business. Electric Sandside and dog and [illegible] shows are features, fireworks excellent.

**SALEM, ORE.**—Norris and Rowe's Circus May 18; good performance; [illegible] first.

**SAN DIEGO, CAL.**—[illegible] Carnival and Panama Canal Jubilee May 10 [illegible] auspices Chevalier co. 6, U. R. K. of P.; a [illegible] Nat Reiss Southern Carnival co.; great financial success.

**SACRAMENTO, CAL.**—Dixie [illegible] in Street Fair, under auspices Imp. Order [illegible] Men, May 9-16; successful week's business.

**FALL RIVER, MASS.**—Society Circus opened to large business May 2[illegible] advance sale for three days is large; hospital will be richer by few thousands.

**RACINE, WIS.**—Gollman Brothers filled tents at two performances May 20; attractive parade; performances very satisfactory.

**GALENA, ILL.**—National Carnival and Amusement co. will hold street carnival May 31-4.

NOTES.

The menagerie train of Campbell Brothers' Circus was burned at Pawnee City, Neb., on May 1. A number of very valuable animals were destroyed and the loss was very heavy.

Washington Smith, for many years one of the superintendents with the Barnum and Bailey Circus, was brought to this city from London recently suffering from dropsy. He was accompanied by a physician and was taken at once to Bridgeport and placed in a hospital.

Several persons were injured by the fall of a tent pole at the end of a performance given by the Hargraves Circus in East Burlington, N. J., on May 3. On May 4 a section of the seats gave way during the performance in Rahway, N. J., and a number of persons were thrown to the ground.

John Fasel, the "Human Ostrich," recently swallowed some things that gave him a bad attack of dyspepsia. The doctors advised an operation, and the following tidbits were removed from his stomach: Six penknives, two watch chains, two key chains, six keys of different sizes, one buttonhook, six pins, and seventeen nails, three of the latter being three-inch wire nails. This is the third time that Fasel has had to be cut open on account of trouble with his strange diet. He expects to be able to eat with his usual relish in a few days.

## THE GREATER BLACK PATTI TROUBADOURS.

The eighth successful season of Voelckel and Nolan's Black Patti Troubadours closed last Saturday night at the Bijou Theatre, Jersey City, in a blaze of glory. The season just ended by this popular attraction was the most successful one of its career, and one of the most signal triumphs in this remarkably disastrous theatrical season. The tour, which began at the Star Theatre last August, has been a continuous and uninterrupted success and has brought credit to the management and a substantial pecuniary profit. The company covered 44 weeks of travel, including engagements in nearly every important city and in nearly every State of the Union, and was also likewise a brilliant success at Havana, Cuba. It is claimed that the Black Patti Troubadours scored the first and only genuine hit ever made by an American attraction at the capital of Cuba. The success of the company has not only been highly gratifying to Messrs. Voelckel and Nolan, but it has added prestige to their attraction. The history of the Black Patti Troubadours would be interesting reading if space would permit. The writer can recall the early struggles eight years ago on the part of this firm to obtain recognition for the initial performances of this attraction. They not only overcame the prejudices on the part of doubting managers and an uncertain public by their indomitable pluck and energy, but they have built up a vogue for their attraction equal to that of any kindred organization in the world. This was accomplished by the experience and judgment that they had previously gained through associations with the leading orchestral and operatic attractions of the country, and by the application of good judgment, correct business methods and fair dealings they have won for their firm a credit and a standing in the theatrical profession that they may be proud of. Next season's company and production of The Greater Black Patti Troubadours will excel all previous efforts seen on any stage by a company of colored performers. The personnel of next season's Greater Black Patti Troubadours will comprise fifty of the most accomplished colored singers, dancers, funmakers and stage specialists in the land, headed by Madam Sissieretta Jones, the "Black Patti," and greatest singer of her race, and the stage scheme will be a most ambitious effort, and in keeping with the high standard already set and the extraordinary popularity of the company. New song, dance and fun features, embellished with magnificent scenery, gorgeous costumes, brilliant illuminating effects, and all the conceits known to stagecraft, will be employed to illuminate the company's new "blazing budget of mirth, melody, and action." The ninth season and grand transcontinental tour will open early in August in New York city, and will terminate at Atlantic City, N. J., on July 4, 1905. During that period every important city in the United States, Canada, Mexico, South America, and Cuba will be visited by the company. The itinerary, according to the route which is booked solid for the season of 1904-05, will necessitate 30,000 miles of travel. Some of the new features promised in the stage entertainment will be of a surprising and novel character. One of the most accomplished writer-musicians in America is preparing the scenario and ensembles, and an army of scenic artists, costumers, and electricians are at work on the stage plant, which will be ready for delivery to Messrs. Voelckel and Nolan by July 1 next for the preparatory rehearsals preceding their New York engagement. It is planned for the company to spend July at Asbury Park, N. J., where they will rehearse and prepare for their new production. At this popular Summer resort they will occupy their $20,000 show car, and will be combining their work with the pleasure of a Summer vacation at the seashore. The theatre-going public of America are much indebted to Messrs. Voelckel and Nolan for the bright, smart, snappy, and up-to-date entertainment that they have afforded through their attraction, and the coming of next season and the inauguration of the new and Greater Black Patti Troubadours will be eagerly anticipated by their patrons all over the country.

## OBITUARY.

The Hon. Peter Staub, one of the most prominent citizens of Knoxville, Tenn., and founder of Staub's Theatre there, died on May 19, as the result of injuries sustained in a runaway accident. He was interested in the theatrical profession and built Staub's Theatre in 1871, which he successfully managed until 1885, when it was remodeled. He was succeeded by his eldest son, Fritz Staub, as manager. He was elected Mayor of the city three times and was appointed by President Grover Cleveland as Minister to St. Galle, Switzerland, and was Commissioner for Tennessee to the Paris Exposition. The funeral service were held at his late residence on May 21, and the interment was made in Gray Cemetery.

Frank Kirchuebel, formerly a member of Anton Seidl's orchestra, died of heart failure at his home in Brooklyn on May 24;

she was hitting him with a heavy sledge. I wonder why not? They claimed that the women-folks screamed, but the judge saw no reason why they should scream, as long as they were not being struck. So Mexican Billy now wears a broad smile, but his head being so hard could not swell a little bit.

Herr Dir. Oscar Carré is celebrating the golden anniversary of the Circus Carré, and has published a grand book in which he has written the full history of the circus, which was organized by his father, Wilhelm Carré. He also publishes the names of attractions which he credits with helping him to his present position, and I am happy to say I found my name in the list. Miss Girl has left Spain and is back in Germany at Krystal Palast. On the same bill I note the Three Fortunis comic bar act. I wonder if this is the same act that worked America for such a long time. Herr Martin Beck is being waited for and is due in France this week. As he is the gentleman that gave Houdini his first opening, naturally I will see that this Houdini man will try to meet Herr Beck.

Irving Jones' brother has broken into England, this being his first appearance, and will open shortly in London. Claude Bartram, of Albartus and Bartram, slipped and broke one of the ten commandments and also hurt his arm, which prevented him from appearing. Samuel and his assistant appeared, to save the salary from being wrecked, and just managed to escape with the full money. I met Sam Albertus on the station in Sheffield, and he handed me in some kosher-wurst and bread, possibly thinking that I had not enough to eat on my journey. It reminded me of the time when I was invited to dinner with him at his uncle's home in Frankfort, when we had a real dinner as they are "made in Germany."

We have two weeks more in England, and then off to "Home and Mother Dear." We leave Southampton, May 27, on the Deutschland and will enjoy a vacation at home this Summer. Kindest regards and best wishes to all.

May 15.

We are now in our last week in England before sailing home for that much talked of vacation. I have received a wire from Martin Beck from Turin, Italy, to reserve staterooms for him, so I will have the pleasure of sailing to America with my erstwhile manager. We sail on the *Deutschland* on May 27. Martin Beck, by the way, has covered a great deal of ground during his four weeks' stay in Europe, and has searched France, Italy, Austria, Bohemia, Germany, Holland, and England for talent. News from the Continent is not important, except that Herr Director Carl Pfleging, of Circus Varieté, Rotterdam, died last Thursday from heart failure. He was one of the Dutch managers who would book any act which looked like, or could be advertised as, an act direct from America.

Werner, of the team Werner and Reider, who have been so often in America, has discovered a marvelous dog trainer, whom he has named Rafayette. This man has been working in the wilds of Germany with a dog act that will startle the world of dog trainers. The dogs go through a complete act of head-to-head and hand-to-hand balancing. Rafayette gave a trial in Paris, and was such a sensation with his unheard of stuff that he signed contracts for two years in one night. From what I have heard, the act is the most novel one of its kind, and as it is being advertised to open in London at the Hippodrome, your London correspondent will surely let you know all about it.

De Biere, the magician, has left Paris, and opened in Madrid. He has managed to get along extra well. Thomas Barresford will take over the Olympia Theatre in Paris. It seems that this English manager has shown the French how to run a successful music hall, as his Alhambra is now one of the best visited theatres in Paris, although it was predicted that it would be a failure.

I wonder if it is generally known that the once famous Braatz Brothers have separated. They have parted with their Great Danes, and now one of them is traveling about with his niece, Selma Braatz, who is rapidly obtaining the reputation of being the greatest lady juggler. She was at the Circus Novue last month.

The quarantine in England, which compels all dogs to be quarantined six months, will shortly be lifted, and accordingly there is joy in the camps of all dog trainers. Alburtus and Bartram are going to Sweden, and open in New York in July.

T. Nelson Downs, the coin juggler, and the man that "made" Goldin, the magician, in Europe, has secured another magician named Hornmann, who, it is said, has some wonderful illusions. All the European managers are commencing to bid for this act. Downs will sail for London on May 21 to arrange all contracts for his new "mystifier."

P. Breton, while going through his act of "Sailor on the Flying Mast," and an act which is known in America as the "Flying Perch Act," fell while doing some kind of a trick, and broke his neck. This occurred at the Circus Maus Blondin, in Hagenu in Elsass. He was buried May 3. Giovanni Succi, the "Starvation Artist," who will be remembered as having starved in the old Koster and Bial house, has just completed a remarkable feat in Hamburg, Germany. Thirty days ago, he was searched, and with a small bottle of water, was walled up alive in the Concert Theatre, St. Pauli, so that no one could slip him in any food, and so that all could look in at him through a thick pane of glass. He was successful, so it is said, in fasting the full thirty days, and was taken out of his prison and weighed. He went in weighing 157 pounds, and came out at the fighting weight of 127 pounds. He was led on the stage, and broke his fast in full view of the audience, drinking their good health with a large plate of soup. He will take a fifteen-day rest, and then start in again for a twenty-day fast in Hanover. It may be remarked that Papus, who claims to be a "Starvation Artist," was driven out of Berlin and Holland, for while being watched he managed to "eat a few," but the strict watch on Succi is of such a nature that he must either starve or give up.

Mudge and Morton, lately arrived from America, opened in Brighton on the same bill with myself, and are doing nicely. Kindest regards.

Sincerely yours,

HARRY HOUDINI.

## VAUDEVILLE IN LONDON.

THE MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE,
May 14, 1904.

For novelties the Hippodrome still keeps up its high standard, in spite if the scarcity of such acts. The managmement leave nothing to be wanted for, and in stage direction Frank Parkes shows wide experience. Fresh from a South African engagement, the Pantzer Brothers are back again at the Hippodrome with an act which in most parts is entirely new. Previously known as head-to-head balancers, they have proved themselves adepts in all styles of gymnastic tumbling, working neatly and accurately. The youngster with them betrays humor which is rare with youth, and assists in the success with quite a strong acrobatic ability. Since their last visit to America they have developed several excellent ideas, which should insure them a good reception on their return. It is a pity that the interest which Mlle. Nydia created at the Hotel Cecil in the introductory seance last week of reading music blindfolded and in a hypnotic state, did not continue to create the impression I expected it would. The turn, although incredible and most extraordinary, was inclined to be monotonous, and rather better fitted for a drawing-room entertainment than for the ring of the Hippodrome. Perhaps the interest may yet be enlivened, however, by some startling effect of Mlle. Nydia's powers which has not yet been discovered. Henry W. Garrick, the press representative of the house, is to be complimented on the indefatigable manner in which he has brought Mlle. Nydia to public notice.

In the midst of my serious thoughts I was most agreeably amused by the humor which the "impresario" of the Kaufman Troupe of Lady Cyclists displayed in his supervision of the cycling. He had such a benign smile that the eight charming ladies must have felt quite encouraged by it. The cyclists appear to be of cosmopolitan selection, which was greatly in their favor, as it added an international grace to their act. They are excellent riders, and thoroughly understand the value of uniformity in drill to impress an audience. As a ring act they are a strong attraction. With a magnificent horse and a wonderfully sagacious elephant, Leonard Gautier has one of the most entertaining ring acts I have even seen. His animals display in their trained actions what a remarkable command Gautier must have over them, his ability never lacking that strain of kindness which at once caught the appreciation of the spectators. W. F. Fields is infinite in his humor and still is the laughing hit of the bill, while the Sisters Macarte, in their wire act, are graceful in the extreme. As an extra turn, an international tug-of-war was introduced Thursday night, which while it lasted was exciting. There were four teams competing, Russians, Chinese, Japanese and English. In the first bout the Russians were pitted against the Chinese, and the former team won twice. The next tussle took place between the Japs and the English, the English winning the two bouts somewhat easily. A final was then brought off between the victorious teams—the Russians and the English—and without much struggle the Russian Bear was conquered by the British Lion, which brought ferocious cheers from the other patriotic lions in the audience. It appeared that the English sailors who competed had more staying powers than the other team. I was surprised that the Russian team was not pitted against the Japs, in vogue with the present war in the East, which, if they had, might have had decidedly more pull with the audience.

At the Alhambra Theatre, B. T. L. Kruger is an old name to give to a comical musical act, consisting of four performers—two acting as dummies throughout the act. The hit of the turn was a selection on the musical staircase—evidently the steps to success.

Lelia Selbini, just back from South Africa, where she has been with her brothers—the Pantzers, previously mentioned—is a most attractive young woman and most interesting as she juggles on the cycle, besides performing several other novel feats. She dresses her act smartly and works on distinctly Continental methods which stand for grace, without mentioning talent. There was rather a deep humor about Les Thereses in their comic magnetical act, the comedy of which seemed to depend on fooling the audience into the belief that one of the team was magnetized, and in that unconscious state assisted his partner into doing some extraordinary equilibristic feats. What was done was clever, but there was so much farcical foreplay before the results were arrived at that the act seemed to lose its own magnetism.

Louise Willis made her first appearance on our music hall stage at the London Shoreditch, and created quite a good impression. Her charm was her natural refinement. She sang two songs, the second in boy's costume, looking most attractive, and when she rids herself of first-night nervousness she should be a valuable addition to vaudeville. On the same bill were Jehan Bedini and Arthur, who I remember seeing in New York last Summer. Their success was instantaneous in their comedy juggling act. Booker and Narbis, described as American comedy artists, make one of the laughing hits of the bill. The woman of the team reminds me greatly of Marie Dressler in appearance. The two McNaughtons, in their gems of Irish hilarity, bear a close resemblance to the one time Fields and Lewis, famous for their cross patter.

Appearing as a good bill at the Middlesex are Daisy Mayer in her sand dancing, and Donaldson Brothers and Ardel in their pantomime speciality, A Zoological Comedy. The latter created great mirth. Mr. Duval, the manager of the front of the house, is more than courteous to THE MIRROR, which I appreciate highly.

Mudge and Morton, who lately arrived from the States, made their debut last week at the Oxford and pleased their audience immensely in a musical potpourri, showing talent and a knack of blending refinement with fun. Miss Morton is most prepossessing. They are making a big hit at the Brighton Hippodrome this week.

Challenged by a Brighton firm of staircase makers, Houdini escaped last night at the Hippodrome from a wooden case made by the firm in a little over six minutes. There was only sufficient room for his body in the case, and the lid was nailed down and the whole tightly corded.

Sam Edwards, who has been playing A Pass for Two in the States, is over here on pleasure bent. His fame has traveled ahead of him, as the managers here are seeking his ability for their own stages.

The directors of the London Pavilion are contemplating buying over the Grand Theatre, Croydon, and running it as a vaudeville theatre in conjunction with the former house. What with Stoll's new house and the Palace Theatre, Croydon, a wealthy London suburb, will have quite a galaxy of variety halls.

Albert Chevalier, of coster fame, starts a six weeks' engagement on Monday at St. James' Hall with his own company.

Looking as exuberant as ever, "Teddy" Marks is quite an adornment to the Strand, having just arrived.

James E. Sullivan is also back in London, and so is Vesta Tilley, looking the picture of health.

Rackatt and Hazard sailed on the *Saxonia* last Tuesday for Boston. They will return to England next January, to open on the Moss and Livermore tours.

From reports, Roberts, Hayes and Roberts have made a hit in the north of England.

May Yohe goes to the Tivoli next Monday, where she is billed very heavily.

Captain Kellar and his Lady Zouaves left last Monday for Madrid.

I extend my regrets to Mr. Proctor, reading of the accident by fire to his Harlem Theatre.

REVONOC.

## TO LEAVE VAUDEVILLE.

Edward Marsh and Rose Sartella will close their season of vaudeville at Tony Pastor's week of Aug. 8. They have signed a forty weeks' contract with W. E. Nankeville, to appear in his big production of Beauty and the Beast. Miss Sartella will play Beauty, and Mr. Marsh the President. Their singing and dancing specialty will be one of the features of the production. This will be their third engagement in musical extravaganza, as they were with the original productions of David Henderson's Zenda's King, during its run at the Gaiety, Chicago, and The Show Girl at the Park Theatre, Boston. They have played every first-class vaudeville house in the United States, and have always been noted for clever work and pretty and original costuming.

## SKETCH FOR MISS BENNETT.

Kenneth Lee who has written several popular sketches, among which is A Quiet Evening at Home, has written for Johnstone Bennett a one-act piece called A Quiet Day at College, in which she will take no less than five different characters.

## VAUDEVILLE JOTTINGS.

Edith Whitney who has been singing in vaudeville in Paris, is visiting her family in Wichita, Kan. She will return shortly to Paris.

Charles Ludwig, the property man of Tony Pastor's Theatre, has established himself at 105 East Fourteenth Street as a purveyor of grease paints, wigs and other necessities for make-up. He continues his duties at Pastor's, and is always ready to play a part to help out an act on the shortest notice.

Some of the clergymen of Brooklyn are turning their attention to the stopping of Sunday concerts in that borough.

Jessie Millward, following the example of Charles Hawtrey, has extended her engagement for another week on the Proctor circuit. She is appearing this week at the Twenty-third and 125th Street houses. She is booked in vaudeville for the entire Summer.

During a severe storm at Fort Plain, N. Y., on Wednesday afternoon last the tent of Hargreaves' Circus was blown down. Some of the spectators were rescued with difficulty.

Sophie Burnham, the well-known vocalist, sang the offertory on May 22 at the Church of the Ascension, Bradford, Pa.

G. R. Bookout, after twelve weeks as a feature with the Jack Hoeffler co., will open his Summer vaudeville season at Lake View Park, Terre Haute, Ind.

Bob and Eva McGinley will spend their vacation on their farm at Grand Rapids, Minn., accompanied by Lizette Hoskins, their pianist, who has signed with them for next season. They will visit St. Louis in September to see the fair and play a date at Manion's Park.

J. Reed, of Reed and Shaw, writes that he was presented with a little eight and a quarter pound son on Saturday morning, May 21, by his wife. Mother and child are getting along nicely and receiving the congratulations of their many friends.

A. Dumont, correspondent of THE MIRROR at Hartford, Conn., and Marshall P. Wilder were among the speakers at the complimentary dinner given by G. F. Henblein to the newspaper writers of Hartford at the opening of his new rathskeller on May 14.

The Felix and Barry baseball team opened the season at Ulmer Park on Sunday, May 22, playing against the Laurels.

Hayward and Hayward have a number of excellent park dates booked for the Summer.

Harry Stanley and A. O. Duncan are members of the wise little coterie who believe in keeping busy between turns. They are joint owners of a new device called the "S. and D. Razor Strop Hook," from which they confidently expect large returns. It is said to be an article that adds fifty per cent. to the comfort of men who travel and have the habit of shaving themselves. Mr. Duncan is always on the lookout for something that will keep him busy and add to his income. It was he who saw the possibilities of the cycle whirl and the first one seen in this country was introduced by him. As he could not control the rights to it, a great opportunity for making a big fortune was lost by the hustling ventriloquist.

Pete Baker received a number of very complimentary notices from the papers in Honolulu during the engagement played there by Tom Nawn's co. on the way to Australia.

The Marcus Twins, Ray and Thomas, have returned to their Summer home at Portsmouth, N. H., after a very successful season entertaining the elite of Boston and vicinity at social teas and functions of various kinds. They have been especially well received in coon songs, having learned the dialect on their mother's plantation in the South.

Mallory Brothers, Brooks and Halliday, closed a successful season May 21 with the Fenberg Stock co., with which they were the vaudeville feature for two seasons. They are booking in vaudeville for next season and have contracts for twenty weeks, including the Orpheum and Kohl and Castle circuits and Hurtig and Seamon's. They will spend their vacation at their home, Jacksonville, Ill.

Al. G. Field's Minstrels, which opened in August last and will close in June, have enjoyed an extremely prosperous season. Mr. Field is now at his home in Columbus, O., visiting his father, who recently suffered a stroke of apoplexy. Mr. Field has made elaborate preparations for next season, and will open with a long engagement at the St. Louis Exposition.

Josephine Sabel's debut at the Ambassadeurs in Paris was the signal for an ovation, and the bright little artist was vociferously encored.

Kirkpatrick and Parr open on the California Circuit


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"That pretty and clever little girl Elsie Janis has a bright future. She is billed at the Avenue as the American Cissy Loftus. If she continues to improve in the same ratio as she has done since her last appearance here—at the Exposition nearly two years ago—it is altogether probable that they will soon be billing Cissy Loftus as the English Elsie Janis. Although only half way through her teens she is one of the cleverest performers in her line. Her imitations of Eddie Foy and Vesta Tilley, for instance, are gems. She makes a big hit with Avenue audiences."—*Pittsburg Chronicle-Telegraph* April 30.

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W. H LINDKMAN, P. O. Box 244, Brooklyn, N. Y.

at the Novelty Theatre, Denver, on May 30, introducing their new act, A Study in Black and White.

Manager Hartley, of the Bijou, Missoula, Mont., will present vaudeville at that house during the Summer at popular prices.

George H. Neiswender, a newcomer in the field of sketch writing, has sold his latest production, entitled Getting a Job, to George H. Brown. Mr. Brown is delighted with it and is getting it ready to use next season.

George Ramza, late of Ramza and Arno, has formed a partnership with Edwin Du Bois, of Griffin and Du Bois, who for the last ten years have been very successful in England and the Continent. The new firm will be known as Du Bois and Ramza. They will sail for England June 4 on the "Lucania" and will make an extended tour of Europe.

James C. Bennett, last season with Alphonse and Gaston, and Florence Dorman, well known in concert circles, have formed a partnership and will play in vaudeville under the name of Bennett and Dorman. They will present an original and novel character comedy sketch by Barney Gerard, entitled There with the Goods.

Mlle. Nevarro, of Borani and Nevarro, was ill last week and the team were unable to fill their engagement at Proctor's Twenty-third Street.

The Great Lafayette sailed on Saturday on the "St. Louis." He will spend several weeks in Europe, and will return in time to open his season early in the Fall.

The White Rats concert, with a very strong bill, was scheduled to occur at the Grand Opera House on Sunday evening, May 29. A report of the affair will appear in next week's MIRROR.

The Radford and Winchester Trio dissolved partnership on March 14. H. C. Radford and Mlle. Valentine have formed a new team and are now filling vaudeville dates. Radford has issued a circular, in which he warns managers to beware of imitations.

## VAUDEVILLE PERFORMERS' DATES

*Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.*

Acrobatic Girls, Eight—Folies Bergere, Paris, France—indefinite.
Adams, James R.—Luna Park, 14—indefinite.
Aga—Victoria, N. Y., 30-June 4.
Aherns, The—Orph., Seattle, Wash., 23-June 4.
Ainsley, Josephine—Riverside Park, Saginaw, 29-June 4.
Alburtus and Bartram, Circus Variete, Stockholm, Sweden, June-July.
Aldrich, Charles T.—Victoria, N. Y., June 6-11.
Allen, Searle and Violet—Keith's, Boston, 30-June 4.
Allison, Bertha—Keith's, N. Y., 30-June 4.
Alva—Luna Park, Coney Island—indefinite.
Anderson and Briggs—Halifax, 30-June 4.
Arminta and Burke—Glendale Park, Nashville, 23-June 4.
Armstrongs, Famous (3)—Baltimore, Md., 30-June 4.
Arnoldson, Ada—Sans Souci, Chicago, 29-June 4.
Ashton, Margaret—Tivoli, London, Eng.—indefinite.
Austins, Tossing—Palace, Sydney, Australia—indefinite.
Baader, La Velle-Lefever—Delmar Garden, Oklahoma City, 30-June 4.
Baker and Lynn—Woolworth's, Lancaster, 30-June 4.
Ballerinis, The—Orph., Los Angeles, 23-June 4.
Barrett Sisters—Circle, N. Y., 30-June 4.
Barrington, Jos. D.—Blackpool, Eng.—30-June 4.
Bartlett and Collins—Cleveland's, Chicago, 29-June 4.
Barton and Ashley—Empire, Hull, Eng., 30-June 4. Empire, Sheffield, 6-11.
Basque Quartette—Woolworth's, Lancaster, 30-June 4.
Beardsley Sisters—Proctor's 23d St., N. Y., 23-June 4.
Beemers, The—Proctor's 125th St., N. Y., 30-June 6.
Bellclaire Brothers—Woolworth's, Lancaster, 30-June 4.
Bell, Digby—Victoria, N. Y., 30-June 4.
Bender, Lillian—Proctor's 23d St., N. Y., 30-June 4.
Bennington, Billy and Daisy—Bijou, Portland, Ore., 30-June 4.
Bentley, Musical—Casino Park, Wheeling, W. Va., 30-June 4.
Bertram, Helen—Davidson, Milwaukee, 30-June 4.
Bingham—Proctor's 23d St., N. Y., 30-June 4.
Blanchard and Wood—Keith's, N. Y., 30-June 4.
Blanche, La Belle—Victoria, N. Y., 30-June 4.
Blind Tom—H. and S., N. Y., 30-June 4.
Bookout, G. R.—Lake View Park, Terre Haute, Ind., 29-June 4. Suburban Park, St. Louis, 5-11.
Borani and Nevarro—Proctor's 23d St., N. Y., 23-June 4.
Bradshaw, Laura—Shea's, Buffalo, 30-June 4.
Brown and Bartoletti—Avenue, Pittsburgh, 30-June 4.
Burdette, Madeline—Shea's, Buffalo, June 6-11.
Burton and Brookes, Keith's, N. Y., 30-June 4, Keith's, Phila., 6-11.
Bush, Frank—Circle, N. Y., 23-29.
Buttons, The—Poli's, Hartford, 30-June 4.
Campbells, Three—O. H., Chicago, 29-June 4.
Carlin and Otto—Shea's Buffalo, 30-June 4. Olympic, Chicago, 5-11.
Carns, Emma—Circle, N. Y., 30-June 5.
Carson and Willard—Howard, Boston, 30-June 4. Chase's, Washington, 6-11.
Carter, Robert—O. H., Chicago, 30-June 4.
Castanos—H. and S., N. Y., 30-June 4.
Castle and Collins—Queen City Garden, Elmira, 30-June 4.
Caswell, Maude—Algiers, Africa, June 1-30.
Cherry and Bates—Olympia, McKeesport, Pa., 30-June 4.
Christian and Turner—Proctor's 23d St., N. Y., 23-June 4.
Clark and Temple—Proctor's 5th Ave., N. Y., 30-June 4. Proctor's 23d St., N. Y., 6-11.
Clarke, Wilfred—Shea's, Toronto, 30-June 4, Shea's, Buffalo, 6-11.
Claus and Montez—Orph., Portland, Ore., 16-June 4.
Clayton, Jenkins and Jasper—Sans Souci, Chicago, 29-June 4.
Clifford, Billy S.—Park, Bayonne, N. J., 30-June 4.
Clinton and Wilson—Brook, Marion, Ind., 16-June 4.
Coghlan, Rose—Victoria, N. Y., 30-June 4.
Colby Family—Orph., San Francisco, 16-June 4. Orph., Los Angeles, 6-11.
Collins and Hart—Victoria, N. Y., 30-June 4.
Connelly and Rowe—Pastor's, N. Y., 30-June 4.
Conway and Leland—Turns, London, 16-June 20.
Coogan, Master—Proctor's 23d St., N. Y., 30-June 4.
Corbett, James J.—O. H., Chicago, 29-June 4.
Cordua and Maud—Cleveland's, Chicago, 29-June 4.
Coulton and Starr—Keith's, N. Y., 30-June 4.
Courtney, Maude—Empire, Leeds, 30-June 4, Pavilion, London, 6-11.
**CRESSY, WILL, AND DAYNE, BLANCHE**—Farm, Toledo, O., 29-June 4.
Cullen, James H.—Olympic, Chicago, 30-June 4, Sheridan Park, Ill., 6-11.
Curtis and Adams—Keith's, N. Y., 30-June 4.
D's and D's—Savoy, Victoria, B. C., 23-June 4.
Daly Trio—Coney Island, Cincinnati, 29-June 4.
Daniels, Walter—Park, Allentown, 30-June 4, Proctor's 23d St., N. Y., 6-11.
Davis and Wilson—Idora Park, Youngstown, O., 23-June 4.
Dawson and Hobbs—Proctor's 23d St., N. Y., 30-June 4.
Dawson and White—Proctor's 23d St., N. Y., 30-June 4.
De Laceys, The—Lyric, Portland, Ore., 23-June 4.
De Muths, The—Sans Souci, Clinton, Ia., 29-June 4.
De Onzo and Schenck—La Petite, Whatcomb, 30-June 4.
Deland, Charles—Orph., Los Angeles, 30-June 11.
Derenda and Breen—Star, Cleveland, 30-June 4.
Dixon, Bowers and Dixon—Farm, Toledo, 30-June 4.
**DOHERTY SISTERS**—Krestowsky, St. Petersburg, Russia, 15-June 15.
Donovan and Morris—Coney Island, Cincinnati, 29-June 4.
Dooley and Fowley—Proctor's 125th St., N. Y., 30-June 6.
Doyle, Edouard—Woolworth's, Lancaster, 30-June 4.
Dumonds, Three—Chase's, Washington, 30-June 4.
Dupree and Dupree—Tivoli, Buffalo, 30-June 4.
Earle and Na Gar—Unique, Winnipeg, 23-June 4.
Eckert and Berg—Riverside Park, Saginaw, 29-June 4, Wenona Beach Park, Bay City, Mich., 5-11.
**ECKHOFF AND GORDON**—Davidson, Milwaukee, 30-June 4, O. H., Chicago, 6-11.
Edgertons, The—Riverside Park, Eaton, Ind., 29-June 4.
Edouin and Edwards—Proctor's 23d St., N. Y., 23-28.
Ellis-Nowlan Trio—Davidson, Milwaukee, 30-June 4.
Elmos, The—Central Park, Allentown, Pa., 30-June 4.
Eltrym, Brooke—Atlantic Garden, N. Y., 30-June 4.
Emerson and Stone—Proctor's 23d St., N. Y., 30-June 4.
Empire City Quartette—Circle, N. Y., 30-June 5.
Everett, Prof.—Comique, Seattle, Wash., 30-June 4.
Everhart—Temple, Detroit, 30-June 4, Cleveland's, Chicago, 6-13.
Fadettes, Boston—Keith's, Boston, 2-June 4.
Fantas, Two—Chutes, San Francisco, 23-June 4.
Fentelle, Harry—Coney Island, Cincinnati, 29-June 4.
Ferguson and Mack—American Pavilion, South Bend, 29-June 3.
Ferguson and Passmore—American Pavilion, South Bend, Ind., 29-June 4.
Ferrar and Cole—Orpheum, San Francisco, 29-June 11.
Ferry—Arcade, Portland, 30-June 4.
**FIELDS, W. C.**—Empire, Birmingham, 30-June 4, Empire, Edinburg, Scotland, 6-11.
Fields, "Happy" Fanny—Empire, Leeds, Eng., 30-June 4, Empire, Sheffield, Eng., 6-11.
Fields, Will H.—Kennywood Park, Pittsburgh, 29-June 4, Farm, Zanesville, O., 6-11.
Findlay and Burke—Shea's, Buffalo, 30-June 4.
**FISHER, MR. AND MRS. PERKINS**—Avon, Youngstown, 30-June 4, Casino, Wheeling, W. Va., 6-11.
**FLETCHER, CHARLES LEONARD**—Empire, Johannesburg, S. A., May 28-Sept 30.
Flynn, Earl—Electric Park, Kansas City, 30-June 4.
Fontinelles, Three—Decatur 30-June 4.
Ford, John—Tivoli, London, 23—indefinite.
Fox and Melville—Royal Standard, London, Eng., 23-June 4.
Fox, Mae Joyce—Crystal, Milwaukee—indefinite.
Franzmathes and Lewis—Olentangy Park, Columbus, 29-June 4.
French Bros.—Circle, N. Y., 30-June 4.
Frevoli—Fountain Park, Piqua, O., 30-June 4.
Frey and Fields—Park, Youngstown, O., 30-June 4.
Frobel and Ruge—Nouveau Cirque, Paris, France, April 25-June 4.
Fuller, Ida M.—Folie Marigny, Paris, France, May 2-July 31.
Gardner and Summers—Circle, N. Y., 30-June 5.
Garson, Marion—Proctor's 23d St., N. Y., 23-June 4.
Garvie, Eddie, and Thompson—O. H., Chicago, 30-June 4.
Gerald, William—Proctor's 23d St., N. Y., 23-June 4.
**GILLIHAN AND MURRAY**—Electric Park, Kansas City, 29-June 11.
Gleeson, John and Bertha—Temple, Detroit, 30-June 4.
Glenroy, James Richmond—Avenue, Pittsburgh, 30-June 4.
Golden, George Fuller—Palace, London, England—indefinite.
Gordon, Belle—Orph., San Francisco, 23-June 4.
Gordon, Cliff—Victoria, N. Y., 30-June 4.
Gray, Ed—Proctor's 23d St., N. Y., 30-June 4.
Green and Wiggin—Keith's, Boston, 30-June 4.
Grey and Graham—Proctor's, Newark, 30-June 4.
Guerrero, Rosario—Circle, N. Y., 30-June 4.
Hall and Hughes—A. and S., Boston, 30-June 4.
Hart and Leo—Palace, Chelsea, Eng., 30-June 11.
Hart, Sadie—Crystal, Trinidad, 30-June 4.
Haskell, Loney—Proctor's 5th Ave., N. Y., 30-June 4, London, Eng.—indefinite.
Hearn and Lewis—Novelty—Oakland, 30-June 4.
Heath and Excela—Novelty, Denver, 30-June 12.
Heeley and Meeley—Empire, Hackney, London, Eng., 30-June 4.
**HELENA, EDITH**—Blumensaal, Munich, Germany, 2-June 4.
Henderson and Ross—Springfield Park, South Bend, Ind., 29-June 4, Casino, Toledo, 5-11.
Heron, Eddie—Bradford, Pa., 23-June 4, Orpheum, San Francisco, 12-18.
Heusel and Kooper—Proctor's 23d St., N. Y., 30-June 4.
Hill, Hamilton—Empire, Sheffield, Eng., 30-June 4, Empire, Liverpool, 6-11.
Hines and Remington—Mt. Clemens, Mich., June 1-4.
Holden and Florence—Keith's, N. Y., June 6-11.
Holdsworth, Mrs. Leslie—Olentangy Park, Columbus, O., 30-June 4, Wheeling Casino, Wheeling, W. Va., 6-11.
Hollands, The—Farms, Toledo, 30-June 4, Springbank Park, South Bend, Ind., 6-11.
Hoopers, The—Palace, Southampton, Eng., 6-11.
Hoosier City Quartette—Coney Island, Cincinnati, 29-June 4.
Hoover, John and Lillian—Shea's, Buffalo, 30-June 4.
Howard and Emerson—O. H., Chicago, 30-June 4.
Hume, Ross and Lewis—Orph., Los Angeles, 29-June 11.
Jamesons, The—Bijou, Hamilton, 30-June 4.
Janis, Elsie—Poli's, Hartford, 30-June 4.
Jennings and Renfrew—Proctor's 5th Ave., N. Y., 30-June 4.
**JOHNSTONS, MUSICAL**—Palace, Sydney, N. S. W., May and June.
Jones, Irving—Pastor's, N. Y., 30-June 4.
Kelly and Kent—Pastor's, N. Y., 30-June 4.
Kennedy and Evans—Proctor's 23d St., N. Y., 30-June 4.
Keno, Walsh and Melrose—Riverside Park, Saginaw, Mich., 29-June 4.
Kenton, Dorothy—Chester Park, Cincinnati, 29-June 4, Olentangy Park, Columbus, 5-11.
Kenyon and De Garmo—Luna Park, Coney Island, 22-June 4.
Kherns and Cole—Mannion's Park, St. Louis, 29-June 4.
Kiralfo—Lyceum, San Francisco, 23-June 4.
Kirkpatrick and Parr—Novelty, Denver, 30-June 4.
Klein, Ott Bros. and Nicholson—Keith's, N. Y., 30-June 4, Keith's, Phila., 6-11.
Klondike Sports—Coney Island, Cincinnati, 29-June 4.
Kokin, M.—Olympic, Chicago, 30-June 4.
Koppe—Henderson's, Coney Island, N. Y., 30-June 4.
Kriesel's Dogs—Sohmer Park, Montreal, 30-June 4.
La Tour, Irene and Zaza—Carnival, Newport, Ky., 30-June 4, Business Men's Fair, 6-11.
Langdon, Hardie—Heights Park, Iowa, 29-June 4.
Latimore and Leigh—Fairview Park, Dayton, O., 29-June 4.
Latina, Mlle.—East Liverpool, O., 30-June 4.
Laurens, Marie—Cleveland's, Chicago, 29-June 4.
La Veen and Cross—Capitol Park, Hartford, 30-June 4.
Lawrence, Al.—Orph., San Francisco, 22-June 4, Orph., Los Angeles, 6-11.
Lawson, May—Metropolitan, Chicago, 30-June 4.
Lawson and Namon—Park, Bayonne, N. J., 30-June 4.
Lees, The—Pastor's, N. Y., 30-June 4.
Libbey and Trayer—Forest Park, St. Louis, 29-June 4.
Linton and Lawrence—Cleveland's, Chicago, 30-June 11.
Litchfield, Mr. and Mrs. Neil—Casino, Toledo, O., 29-June 4, Springfield Park, South Bend, Ind., 5-11.
Lloyd, Herbert—Celoran Park, Jamestown, N. Y., 30-June 4.
Lutz Bros.—Proctor's 125th St., N. Y., 30-June 6.
Lyne and Leonard—Unique, Los Angeles, 30-June 4.
McCarty and Woolcott—Robinson's Park, Fort Wayne, Ind., 30-June 4, Highland Park, Ill., 5-11.
McCulloughs, Musical—Westside Park, Munice, Ind., 23-June 4.
McCune and Grant—Novelty, Bakersfield, Cal., 30-June 4.
McShaffreys, Musical—Electric, Vancouver, 30-June 4.
Macart's Monkeys—Proctor's 23d St., N. Y., 30-June 4.
Macbans, The—Proctor's 5th Ave., N. Y., 30-June 4.
Mack and Elliott—Lake Contrary Casino, St. Joseph, Mo., 30-June 4.
Magic Kettle, The—Proctor's 23d St., N. Y., 30-June 4.
Majestic Musical Four—Proctor's 23d St., N. Y., 23-June 4.
Major Sisters—Circo Pubillion, Havana, Cuba—indefinite.
Manhassett Comedy Four—Proctor's 23d St., N. Y., 23-June 4.
Mantelli—Cleveland's, Chicago, 29-June 4.
Marcel's Art Studies—Orph., San Francisco, 15-June 11.
Mardo—Mannion's Park, St. Louis, Mo., 30-June 4.
Marquam, Winnie—Comique, Spokane, Wash., 16-June 4.
Marsh and Sartella—Circle, N. Y., 30-June 4, Kennywood Park, Pittsburgh, Pa., June 5-11.
Martin, Tom—Bijou, Duluth, Minn., 30-June 4.
Mason and Keeler—Moss and Stoll, Eng., 28-Nov. 18.
Mathiews, Juggling—Lindenwold Park, Hamilton, O., 30-June 4.
Mayer and Irvin—Colorado Springs, 30-June 4.
**MEREDITH SISTERS**—Stockholm, June 3-26.
Meredith Trio—Coney Island, Cincinnati, 29-June 4.
Merian's Dogs—Keith's, N. Y., 30-June 4.
Meyer and Mason—Central, Everett, 30-June 4.
Millards, Willie and Bro.—Evelyn Park, Detroit, 30-June 4.
Mills and Elida—Young's Pier, Atlantic City, June 1—indefinite.
Millward, Jessie—Proctor's 23d St., N. Y., 23-June 4.
Mooney and Holbein—East Liverpool, 30-June 4.
Moore, John—Circus Variete, Stockholm, Sweden, June-July.
Moore, Tom—Place de Republic, Paris—indefinite.
Morrison and Zerwick—Bijou, Hamilton, O., 23-June 4.
Morton, James T.—Riverside Park, Saginaw, Mich., 29-June 4.
Mosher's Bull Terriers—Boon Park, Circuit, 30-July 18.
**MOZART, LA CREATRICE**—Crystal Palace, Leipzig, Germany, 1-31, Barrasford Tour, Eng., June 8-July 9.
**MURPHY, J. A., AND WILLARD, ELOISE**—Woolworth's, Lancaster, 30-June 4.
Murphy, Mr. and Mrs. Mark—Proctor's 23d St., N. Y., 23-June 4.
Myles, McCarthy and Co.—Robinson's Park, Fort Wayne, Ind., 30-June 4.
Naynon, Rosa—Woolworth's, Lancaster, 30-June 4.
Normans, Juggling—Temple, Detroit, 30-June 4.
Nosses, Five—Poli's, Waterbury, June 6-11.
O'Brien and Buckley—London—indefinite.
O'Brien and Havel—Victoria, N. Y., 30-June 4.
Ossman and Hunter—H. and S., N. Y., 30-June 4.
Otis, Elita Proctor—Cleveland's, Chicago, 30-June 4.
Paulinetti and Piquo—Hippodrome, London, April 25-July 9.
**PETERS, PHIL AND NETTIE**—O. H., Chicago, 30-June 4.
Pelot, Fred and Annie—San Souci Park, Chicago, June 5-11.
Pelot—Proctor's 23d St., N. Y., 23-June 4.
Pierce and Mazie—O. H., Chicago, 30-June 4.
Polk and Kollins—Alhambra, Brighton, 30-June 4, Empire, Hastings, 6-11.
Potter Family—Cleveland's, Chicago, 30-June 4.
Powers Bros.—Orph., San Francisco, 29-June 10.
Prentice Trio—Pastor's, N. Y., 30-June 4.
Radford and Valentine—Luna Park, Brooklyn, N. Y., 30-June 4.
Rado and Bertram—Keith's, N. Y., 30-June 4.
Redmond, Rita—H. and S., N. Y., 30-June 4.
Reed, Florence—H. and S., N. Y., 30-June 4.
Reed Sisters—Proctor's 23d St., N. Y., 30-June 4.
Remington, Mayme—Victoria, N. Y., 30-June 4.
Reno and Richards—Chase's, Washington, 30-June 4.
Revere Sisters—Pastor's, N. Y., 30-June 4.
Rexos, The—Sans Souci, Chicago, 29-June 4.
Reynard, Ed F.—Avenue, Pittsburgh, 30-June 4.
Rialta, Mme.—Proctor's 23d St., N. Y., 23-June 4.
Rice Bros.—Pastor's, N. Y., 30-June 4.
Rice Family—Keith's, Phila., 30-June 4.
Rice, Fanny—Keith's, Phila., 30-June 4.
Robison, J. E.—Hippodrome, London—indefinite.
Robyns, Mr. and Mrs.—Cleveland's, Chicago, 30-June 4.
Ronaldos, Three—Ramona, Grand Rapids, Mich., 29-June 4.
Rooney, Katie—Proctor's 125th St., N. Y., 30-June 6.
Russell Brothers—O. H., Chicago, 30-June 4.
Russell, Phil and Carrie—Lake Winnebago, Wis., 30-June 4.
**SABEL, JOSEPHINE**—Ambassadeurs, Paris, France, May-June.
Sandor Trio—Luna Park, Coney Island, N. Y., 30-June 11.
Sato, O. K.—Casino de Paris, Paris, France, June 1-30.
Sawtelle and Sears—Salt Palace, Salt Lake City, 30-June 4.
Seeley and West—London, Eng.—indefinite.
Scott, Mike—Edison, Spokane, Wash., 30-June 4.
Shattuck, Truly—Orph., San Francisco, June 6-18.
Shaw, Mr. and Mrs. Larry—Railway Park, Berlin, Can., 23-June 4.
**SHERMAN, DAN, AND MABEL DE FOREST**—Pastor's, N. Y., 30-June 4.
Smedley Sketch Club—Lake Contrary Casino, St. Joseph, Mo., 29-June 4.
Smirl and Kessner—Lakeside, Akron, O., 30-June 4, Farm, Toledo, O., 5-11.
Smith and Arada—Grand, Milwaukee, 29-June 4.
Smith and Doreto—Garrasford Tour, Eng., 1-June 21.
**SNYDER AND BUCKLEY**—Sans Souci Park, Chicago, 30-June 4.
Southern Trio—Blazier, Portland, Ore., 23-June 11.
Spadoni, Paul—Chase's, Washington, 30-June 4.
Spaulding—Park, Bayonne, N. J., 30-June 4.
Stein-Eretto Family—Proctor's 23d St., N. Y., 30-June 4.
Stevenson—Keith's, N. Y., 30-June 4.
Strakosch, Avery—O. H., Chicago, 29-June 4.
Stuart, Murphy—Bijou, Duluth, Minn., 30-June 4.
Sullivan, Joe J.—O. H., Chicago, 29-June 4.
Swickard, Mr. and Mrs.—Newport, Eng., 30-June 4, Nottingham, 6-11.
Sylvester, Jones and Pringle—Lyceum, San Francisco, 23-June 5, Chutes Park, San Francisco, 6-11.
Sylvester, Louise—Avenue, Pittsburgh, 30-June 4.
Symonds, Lottie West—San Revere Park, Fostoria, O., 29-June 4, Spring Grove Park, Springfield, O., 5-11.
Teal, Raymond—Cleveland's, Chicago, 29-June 4, Fairview Park, Dayton, O., 5-11.
Terry and Lambert—Palace, Halifax, Eng., 30-June 4.
Thomson, Harry—H. and S., N. Y., 30-June 4.
Thorne, Mr. and Mrs. Harry—New O. H., Bradford, Pa., 30-June 11.
Tippell and Kliment—Unique, San Diego, 30-June 4.
Toledo and Price—Pastor's, N. Y., 30-June 4.
Trask and Murray—Grand, Victoria, N. Y., 30-June 4.
Troubadour Four—Dorney Park, Allentown, Pa., 30-June 4.
Trovollo—Circle, N. Y., 30-June 5.
Turner's Pickaninnies—Tivoli, Sydney, Australia, 18—indefinite.
Vagge, Milo—Cleveland's, Chicago, 29-June 4.
Valmore and Horton—Proctor's 23d St., N. Y., 23-June 4.
Vance, Clarice—Proctor's 23d St., N. Y., 30-June 4.
Van, Chas. and Fanny—Pastor's, N. Y., 30-June 4.
Van Fossen and McCauley—Proctor's 23d St., N. Y., 23-June 4.
Van, Gladys—Suburban Garden, St. Louis, 29-June 4, Delmar Garden, Oklahoma City, 6-11.
Vassar Girls, Eight—Chester Park, Cincinnati, O., indefinite.
Vernon—Pastor's, N. Y., 30-June 4.
Vinton and Clayton—London, Ont., 30-June 4, Youngstown, O., 5-11.
Wagner Sisters—Queen City Gardens, Elmira, N. Y., 30-June 11.
Ward, Hi Tom—Riverside Park, Montreal, Can., 23-July 2.
Warda, H.—Duluth, Minn., 30-June 4.
Ward and Curran—Keith's, N. Y., 30-June 4.
Watermelon Girls—H. and S., N. Y., 30-June 4.
Watson, Chas. B.—Monumental, Baltimore, 23-June 4.
Weiland—Tivoli, Leeds, Eng., 30-June 4, Alhambra, Hull, 6-11.
Welch, John J.—Auditorium, Pocatello, Ida., 30-June 4.
Welson, Max—Keith's, N. Y., 30-June 4.
White and Simmons—Pastor's, N. Y., 30-June 4.
White and Stuart—Circle, N. Y., 30-June 5.
Willard—Stag, Parkersburg, W. Va., 23-June 4.
Williams and Dermody—Pastor's, N. Y., 30-June 4.
Williams, "Chinese" Johnny—Keith's, Boston, 30-June 4.
Wills and Hassan—Sohmer Park, Montreal, Can., 30-June 4.
Wilson and Davis—Keith's, N. Y., 30-June 4.
Wilsons, Four—Keith's, N. Y., 30-June 4.
Wilson Trio—Cleveland's, Chicago, 29-June 4.
Winfield, Reata—Columbus, 29-June 4, Toledo, 5-11.
Wordette, Estelle—Woolworth's, Lancaster, 30-June 4.
World and Kingston—Empire Palace, Johannesburg, S. A., June 18-July 30.
Yankee Comedy Four—East Lake Park, Birmingham, Ala., 30-June 4.
Youngs and Brooks—Lakeside Park, Dayton, O., 29-June 4.
Zanta—Coney Island, Cincinnati, 30-June 4.
Zarraw Trio—Shea's, Buffalo, 30-June 4.
Zolas, Whirling—Luna Park, Coney Island, N. Y., 23-June 11.

## ARENA.

**BOSTON, MASS.**—Ringling Brothers came back to Boston after a long absence and had a tremendous greeting, although Forepaugh and Sells' show had just ended a week of prosperity. It is very evident that Boston has enough circus enthusiasts to look out for two big ones, for in spite of bad weather big business was the rule, and there is every indication of a continuance of the same for the newcomers. The street parade to-day was one of the best ever seen in Boston, and the performance was full of novelties. Oscar Lowande, leading rider of the Forepaugh Circus, lives in Reading, one of the suburbs of Boston, and that gave additional interest to the engagement last week.

**PENN YAN, N. Y.**—Downie's Circus 14; good performance; good business.

**COLUMBIA, PA.**—Pawnee Bill's Wild West Show 17; two performances; big business; audiences well pleased.

**SPRINGFIELD, MO.**—Sells and Downs' Circus 13; large audiences afternoon and night.

**SYRACUSE, N. Y.**—Ringling Brothers' Circus drew 25,000 people to two performances 17; good show.

**WILLIAMSPORT, PA.**—Pawnee Bill's Wild West 12; two performances; big business.

**KEWANEE, ILL.**—Gollman Brothers' Show 14; afternoon fair sized crowd, evening tent packed; weather cool; performance first-class.

**JOHNSTOWN, PA.**—Barnum and Bailey's Circus 17 pleased two immense audiences.

**MONESSEN, PA.**—John Robinson's Shows 17; two performances to large crowds; good show.

**KANE, PA.**—Walter L. Main's Circus 16; big crowds day and night; good performances.

**NORFOLK, NEB.**—Campbell Brothers' Circus 16; two excellent performances to fair crowds; bad weather.==Item: The animals recently lost by fire at Pawnee City have been nearly all replaced.

**ALTOONA, PA.**—Barnum and Bailey 16; one of most vast and finest tent exhibitions ever seen in city; played to about 25,000 people.

**LANCASTER, PA.**—Pawnee Bill's Wild West pleased large crowds despite rain 18.

**WARREN, PA.**—Walter L. Main's Circus 14; good business; performance pleased; owing to heavy rain parade omitted.

**HARRISBURG, PA.**—Barnum and Bailey 12; large attendance in afternoon; evening performance not well attended on account of rain.

**RIDGWAY, PA.**—Walter L. Main's Circus 17; large attendance; performance good.

**SHARON, PA.**—Walter L. Main's Circus 12; good attendance afternoon and evening; better than ever.

**ADRIAN, MICH.**—Barnum and Bailey's Circus June 17.

**JOPLIN, MO.**—Sells and Downs' Circus 12; clean performance; good crowds.

**FORT WAYNE, IND.**—Gentry Brothers' Dog and Pony Show 16; crowded tents afternoon and evening.

**OTTAWA, KAN.**—Patterson and Brainard Carnival co. 9-14; various performances were of pleasing order; large patronage.

**CHANUTE, KAN.**—Sells and Downs' Circus 10; big business both performances.

**PITTSBURG, KAN.**—Sells and Downs' Circus 11; good crowds; well pleased.

**LEAVENWORTH, KAN.**—Wallace Brothers' Show 14 to capacity both afternoon and evening.

**PITTSFIELD, MASS.**—Forepaugh and Sells Brothers' Circus 12; large attendance.

**POUGHKEEPSIE, N. Y.**—Hargreaves Railroad Shows May 21; fair performances; well filled tents. Signor Sautelle's Shows 23; satisfaction to good attendance.==Item: The employees of Hargreaves Shows refused to load the cars at the conclusion of the evening performance, but the trouble was finally adjusted.

**WINFIELD, KAN.**—Wallace's Circus May 19; two full tents; performances up to standard.

**SCHENECTADY, N. Y.**—Hargreaves Circus May 23; pleasing show; good tents.

**PITTSBURG, KAN.**—Wallace Show May 21; large crowds; good show. Gaskell's Street Fair 22-28.

**INDEPENDENCE, KAN.**—Wallace Shows May 20; big business; performance satisfactory. Parker Amusement co. are giving street fair under auspices of Commercial Club 23-28; some good attractions; drawing big crowds daily.

**SALEM, MASS.**—Forepaugh and Sells Brothers' Circus May 24; performance very pleasing; tents well filled.

**CLEVELAND, O.**—Barnum and Bailey May 23; turned people away at both performances.

**TORRINGTON, CONN.**—Welsh Brothers' Shows May 24 to capacity; highly pleased; good, clean show.

**MILWAUKEE, WIS.**—Gentry Brothers' Animal Show opened May 23-28 to large attendance; attraction appears in three different points of city during week.

**SALISBURY, MD.**—Layton Fireworks and Carnival co., May 23-28, big business. Theatre, Seattle, and dog and pony show are features; fireworks excellent.

**SALEM, ORE.**—Norris and Rowe's Circus May 18; good performance; [illegible] fair.

**SAN DIEGO, CAL.**—[illegible] Carnival and Panama Canal Jubilee May 10-[illegible] auspices Chevalier co. 6, U. R. K. of P.; [illegible] by Nat Reiss Southern Carnival co.; great financial success.

**SACRAMENTO, CAL.**—Dixie [illegible] in Street Fair, under auspices Imp. Order of Red Men, May 9-16; successful week's business.

**FALL RIVER, MASS.**—Society Circus opened to large business May 20; advance sale for three days large; hospital will be richer by few thousands.

**RACINE, WIS.**—Gollman Brothers filled tents at two performances May 20; attractive parade; performances very satisfactory.

**GALENA, ILL.**—National Carnival and Amusement co. will hold street carnival May 31-4.

NOTES.

The menagerie train of Campbell Brothers' Circus was burned at Pawnee City, Neb., on May 1. A number of very valuable animals were destroyed and the loss was very heavy.

Washington Smith, for many years one of the superintendents with the Barnum and Bailey Circus, was brought to this city from London recently suffering from dropsy. He was accompanied by a physician and was taken at once to Bridgeport and placed in a hospital.

Several persons were injured by the fall of a tent pole at the end of a performance given by the Hargraves Circus in East Burlington, N. J., on May 3. On May 4 a section of the seats gave way during the performance in Rahway, N. J., and a number of persons were thrown to the ground.

John Fasel, the "Human Ostrich," recently swallowed some things that gave him a bad attack of dyspepsia. The doctors advised an operation, and the following tidbits were removed from his stomach: Six penknives, two watch chains, six key chains, six keys of different sizes, one buttonhook, six pins, and seventeen nails, three of the latter being three-inch wire nails. This is the third time that Fasel has had to be cut open on account of trouble with his strange diet. He expects to be able to eat with his usual relish in a few days.

## THE GREATER BLACK PATTI TROUBADOURS.

The eighth successful season of Voelckel and Nolan's Black Patti Troubadours closed last Saturday night at the Bijou Theatre, Jersey City, in a blaze of glory. The season just ended by this popular attraction was the most successful one of its career, and one of the most signal triumphs in this remarkably disastrous theatrical season. The tour, which began at the Star Theatre last August, has been a continuous and uninterrupted success and has brought credit to the management and a substantial pecuniary profit. The company covered 44 weeks of travel, including engagements in nearly every important city and in nearly every State of the Union, and was also likewise a brilliant success at Havana, Cuba. It is claimed that the Black Patti Troubadours scored the first and only genuine hit ever made by an American attraction at the capital of Cuba. The success of the company has not only been highly gratifying to Messrs. Voelckel and Nolan, but it has added prestige to their attraction. The history of the Black Patti Troubadours would be interesting reading if space would permit. The writer can recall the early struggles eight years ago on the part of this firm to obtain recognition for the initial performances of this attraction. They not only overcame the prejudices on the part of doubting managers and an uncertain public by their indomitable pluck and energy, but they have built up a vogue for their attraction equal to that of any kindred organization in the world. This was accomplished by the experience and judgment that they had previously gained through associations with the leading orchestral and operatic attractions of the country, and by the application of good judgment, correct business methods and fair dealings they have won for their firm a credit and a standing in the theatrical profession that they may be proud of. Next season's company and production of The Greater Black Patti Troubadours will excel all previous efforts seen on any stage by a company of colored performers. The personnel of next season's Greater Black Patti Troubadours will comprise fifty of the most accomplished colored singers, dancers, funmakers and stage specialists in the land, headed by Madam Sisseretta Jones, the "Black Patti," and greatest singer of her race, and the stage scheme will be a most ambitious effort, and in keeping with the high standard already set and the extraordinary popularity of the company. New song, dance and fun features, embellished with magnificent scenery, gorgeous costumes, brilliant illuminating effects, and all the conceits known to stagecraft, will be employed to illuminate the company's new "blazing budget of mirth, melody, and action." The ninth season and grand transcontinental tour will open early in August in New York city, and will terminate at Atlantic City, N. J., on July 4, 1905. During that period every important city in the United States, Canada, Mexico, South America, and Cuba will be visited by the company. The itinerary, according to the route which is booked solid for the season of 1904-05, will necessitate 30,000 miles of travel. Some of the new features promised in the stage entertainment will be of a surprising and novel character. One of the most accomplished writer-musicians in America is preparing the scenario and ensembles, and an army of scenic artists, costumers, and electricians are at work on the stage plant, which will be ready for delivery to Messrs. Voelckel and Nolan by July 1 next for the preparatory rehearsals preceding their New York engagement. It is planned for the company to spend July at Asbury Park, N. J., where they will rehearse and prepare for their new production. At this popular Summer resort they will occupy their $20,000 show car, and will be combining their work with the pleasure of a Summer vacation at the seashore. The theatre-going public of America are much indebted to Messrs. Voelckel and Nolan for the bright, smart, snappy, and up-to-date entertainment that they have afforded through their attraction, and the coming of next season and the inauguration of the new and Greater Black Patti Troubadours will be eagerly anticipated by their patrons all over the country.

## OBITUARY.

The Hon. Peter Staub, one of the most prominent citizens of Knoxville, Tenn., and founder of Staub's Theatre there, died on May 19, as the result of injuries sustained in a runaway accident. He was interested in the theatrical profession and built Staub's Theatre in 1871, which he successfully managed until 1885, when it was remodeled. He was succeeded by his eldest son, Fritz Staub, as manager. He was elected Mayor of the city three times and was appointed by President Grover Cleveland as Minister to St. Galle, Switzerland, and was Commissioner for Tennessee to the Paris Exposition. The funeral service were held at his late residence on May 21, and the interment was made in Gray Cemetery.

Frank Kirchnebel, formerly a member of Anton Seidl's orchestra, died of heart failure at his home in Brooklyn on May 24; aged forty-one years.

Col. E.

## VAUDEVILLE CORRESPONDENCE

**CHICAGO, ILL.**—Alone on the Kohl and Castle Circuit after this week the Chicago Opera House will furnish the only vaudeville attractions in town, except Cleveland's. This condition may continue all Summer, unless a rumored determination to open the Masonic Temple roof theatre early in June is carried out. Cleveland is going ahead securing notable bills before the public. The bill next week at the Chicago Opera House is headed by James J. Corbett, and includes Howard and Emerson, Russell Brothers, Garrie and Thompson, Joe Sullivan and co., Phil and Nettie Peters, Harriett Avery Strakosch, Robert Carter and co., Pierce and Maizee, the Campbells, and Lucy Brown.==Cleveland's: Elita Proctor Otis, Potter Family, Julian Rose, Mr. and Mrs. Robyns, Wilson Trio, Marie Laurens, Bartlett and Collins, Cordua and Maud, Milo Vagge, Madame Mantelli.==Sans Souci opening bill: Clayton, Jenkins and Jasper, Ada Arnoldson, Snyder and Buckley, Blocksom and Burns, and the Rexos.==The Chutes opens with various outdoor attractions, but without vaudeville, May 30.==Items: Emmett Corrigan duplicated his Haymarket success at the C. O. H., and Genaro and Bailey were as popular as ever, also the Avon Comedy Four and Smith and Fuller.—The Mortons brought down the house at the Olympic and the Esmeralda Sisters pleased.—Edna Wallace Hopper, at Cleveland's, attracted the general attention of the dramatic critics. —Fred Zobedie made a hit with an excellent performance and Spadoni continued his great success.
O. L. COLBURN.

**BOSTON, MASS.**—There will be another interesting bill at Keith's week May 30-4, headed by the Cadettes Orchestra. James F. Dolan and Ida Lenharr, who head the ollio, make their return to Boston after an absence of five years. Others are: Searl and Violet Allen, the Helsons, Chinese Johnny Williams, Aerial Shaws, and Taffary's dogs, and others.==At the Howard Athenaeum the leading engagements will be Kittie Bingham, Golden Gate Quintette, Carson and Willard, the Baileys, Owen and Loudan, Barney and Dolly Flynn, Kennette and Patterson, Mr. and Mrs. Al. G. Belford, Lou Morgan, Annie Southard, the Taylors, George Donaldson, Le Maire and Bohm, Frederick, the kinetograph, and the stock burlesque co. in The Goo Goo Makers.==For the ollio with The Innocent Beauties at the Lyceum next week, the engagements are Arlington and Delmore, Maud Hetty, the Brownings, Meeken-Baker Trio, Marshall, Clesby and Dudley, and Harry La Marr.==In addition to the stock co. at the Palace next week there will be a strong ollio, made up of Smith and Andrews, Martin and Quigg, George Austin, Nichols and Croix, the Darlington Family, and Bird and Lane.==At Austin and Stone's: Carson Sisters, the Bradys, William Hafford, Harry Powell, Agnes McKiever, Fox and Cook Comedy co., Franklin and Hopkins, Killeen and Conway, Cunningham and Fowley, Hall and Hughes, and Barr and Benton. JAY BENTON.

**JERSEY CITY, N. J.**—Bon Ton (Thomas W. Dinkins, mgr.): The Utoplans opened a repeat engagement May 23-28 to the usual good patronage. The co. is good and the people work hard. Benefit to Manager Tom Dinkins (who has been here ten consecutive seasons) and the attaches 30.==Park Theatre, Bayonne (Leon Steers, prop.; J. M. Lederer, mgr.): The opening occurred 21 and the business has been large. The house has been thoroughly overhauled and enlarged, new scenery and stage room added, and it now presents a neat, clean appearance. The bill 21-28, comprised Deltorelli and Glissando, John and Bertha Gleason, Fred Houlihan, Daisy Rumond, Favor and Sinclair in a fine sketch, Mayme Remington and her Bungaloo Babes, Regneaux's animals, Murphy and Brown, and the Wilton Brothers. ==Items: The Bon Ton orchestra will open at the Park Theatre 1.—Joe Madden and John Jess, of the Utopian Burlesquers, do a swell act, and have been re-engaged for next season with the same co at an increased salary.—James B. Donovan, who opens at the Park Theatre 30, has been a visitor in Bayonne since 21.—The Utopians will close a season of forty-two weeks 28. Representative Jesse Burns says it is the best season the co. has had yet. The next season commences Aug. 1 in Baltimore. Rehearsals will commence July 11.—The Bayonne Elks attended the opening of the Park, Bayonne, 21, and presented the managers with flowers. A supper followed.—Arline Wyatt and Tom McRae are doing one of the most artistic rough sketches in the business. Mrs. McRae is especially talented.—Nice and Coy (Emily and Flossie) do an excellent singing act, full of ginger and go.—Single Billy Clifford, Lauson and Nanon, Spalding, and performing bears are among the acts at the Park Theatre 30-4.
WALTER C. SMITH.

**MILWAUKEE, WIS.**—Davidson (Sherman Brown, mgr.): After a good opening week the vaudeville attractions at this house drew crowded houses week May 22-28. The bill included The Vassar Girls, Green and Werner, The Mowatts, Jack Gardner, Arthur H. Hahn, Mr. and Mrs. Gene Hughes, and the kinodrome. The programme for next week will be headed by Helen Bertram and Ferguson and Mack. ==Star (F. R. Trottman, mgr.): The Trocadero Burlesquers opened to big attendance 22 and gave a good entertainment. Ollo by Joe Morris, Wink and Mack, and others. Special praise is due the unusually good opening musical comedy entitled The Misfit Family. Dainty Paree co. 30-4.==The Grand offered an attractive bill 22 and drew good houses. A varied programme was contributed to by Professor G. L. Wood, Gay, the handcuff expert, May Roger and Etta French, Barrett Brothers, Lee Davenport, and the kinetoscope.==The Crystal presented the following bill to full houses 22: Anderson and Wallace, Manning Trio, John Powers, Kinzo, Eugene Douglas, and the motion pictures. CLAUDE L. N. NORRIE.

**NEW HAVEN, CONN.**—Poli's Wonderland (S. Z. Poli, mgr.): Gillette's Musical Dogs were the feature May 23-28 and proved most amusing. George Henry Trader and co. offered a new sketch called David Garrick for the first time on any stage. It is a condensation of the second act of David Garrick, and pleased immensely. Mr. Trader played artistically. Lizzie Annandale was delightful in the low comedy role of Mrs. Brown. The Sandor Trio are wonderful artists on the rings, and the Mozart Comedy Four made friends with their excellent musical act. Bissert and Scott, Brooke Eltrym, the Vedmar and the electograph made up the olio. Theatre closed for the season 28.==Items: Savin Rock will open 30 for the season. Forepaugh and Sells' Circus 6.—Raspberry Lodge No. 6 gave a banquet to its members 17. Mr. Hale, of Hale and Frances, a member of Trenton, N. J., Lodge, was toastmaster. Those elected were Hale, Barry and Walters, Stanley and Brockman, Cliff Gordon, and others. JANE MARLIN.

**KANSAS CITY, MO.**—At Hopkins' Forest Park May 22-28 an excellent vaudeville bill drew large audiences nightly, while the matinee attendance was also very satisfactory. Lew Bloom and Jane Cooper were the headliners, winning much favor. Laura Milliard scored hit with her songs. The Baader-La-Velle-Lefever Trio of bicyclists are among the best ever seen here. Others were the Salvaggis, Mazuz and Mazette, and Irene Franklin, all of whom were well received.==At the Century 22 a benefit was tendered Manager Joseph Barrett by the Empire Circuit co. The Majestic Burlesquers, who held the boards the week previous, furnished the entertainment. The audiences were fairly large. This closes the season at this house.==Vaudeville will again be given in the German village at Electric Park this season, beginning 29. Gillahan and Murray, Earl Flynn, and several other acts are announced for the opening week. D. KEEDY CAMPBELL.

**SAN FRANCISCO, CAL.**—The Orpheum has a clean and entertaining bill week May 15-22. The living pictures of M. Jean Marcel are the sensation of the week. Charles Deland and co. presented a musical sketch called A Broker from Batesville. The Korean jugglers, Yung Ju Kim and Chi Suke Oke, are novelties. Hume, Ross and Lewis present a clever number in The Duke and the Heiress. Midgley and Carlisle repeat their success of last week. Balerini's dogs and Clara Ballerini, George H. Wood, and Madame Slapoffski, the English prima donna, complete the bill.==The Chutes offering for same week is the Pneumatis Symphony Orchestra, Matsuma's Japanese, Cameron and Toledo, Fox and Ward, Barr and Evans, Three Milliards, Mildred Manning, and the animatiscope. OSCAR SIDNEY FRANK.

**PITTSBURGH, PA.**—Avenue (Harry Davis, mgr.): Blind Tom was the headliner of a splendid bill week May 23-28, and his remarkable performance was heartily enjoyed. Week 30-4: Edna Wallace Hopper, Ed F. Reynard, Edmund Day and co., James Richmond Glenroy, Jennie Yeamans, Melani Trio, Avery and Hart, Young and De Vole, Cordan and Moore, Louise Sylvester, McGrath Brothers, and Brown and Bartoletti.==Kennywood Park's second week will have some good attractions. Weston and Raymond, the McEldowneys, Will H. Fields, and Powers and Theobald will be seen at the theatre. The Bretons will perform outside.==The Academy closed its season 28. ALBERT S. L. HEWES.

**HARTFORD, CONN.**—Poli's (S. Z. Poli, mgr.; Louis Kilby, res. mgr.): Notwithstanding the extreme heat and counter outdoor attractions, this house keeps up its record of big business. Week May 23 the topliners were George C. Boniface, Jr., and Bertha Waltzinger in a most amusing sketch. Max Waldon in most artistic impersonations. Cliff Gordon in a bright and artistic melange, the marvelous Nelson-Farnum Troupe, Garden and Summer, Russell and Locke, and the electograph.==Item: Musical Dale has been resting at his beautiful residence in this city for the past two weeks. He is considering a Summer engagement at a leading Broadway roof garden. A. DUMONT.

**ST. LOUIS, MO.**—The bill at Forest Park Highlands May 29-4 is composed of Libby and Traver, Bloom and Cooper, Falke and Semon, Four Nelson Comiques, George Schindler, and George Wilson. The circle swing, the latest amusement device, is soon to be completed.==The Suburban bill for 29-4: Harding and Ah Sid, Le Roy and La Vanlon, Dave Nowlin, Gladys Van and Mille Olive.==The Cherry Blossom Burlesquers return to the Standard 29-4.==Mannion's Park bill for 29-4: Three Marvesus Merrills, Khrns and Cole, Tony Rider's monkeys, Mardo, and W. J. McDermott. J. A. NORTON.

**WASHINGTON, D. C.**—The bill at Chase's for week May 30-4 embraces Paul Spadoni, Three Dumands, Reno and Richards, Winona Winter, Mary Dupont and co., Mark Sullivan, Clark and Florette, and the vitagraph. A stock burlesque co., under the management of James Brennan, opens 30 for an indefinite stay. The co. is large and a change of bill will be made weekly. The King's Reception and The Irish Justice are the opening burlesques. The opening night has been set apart for Manager Hugh Kernan's benefit. JOHN T. WARDE.

**NEWARK, N. J.**—Proctor's: An excellent bill, headed by John Mason and Olive Murray, drew good houses May 23-28. The Magic Kettle, Rauschle, Loney Haskell, Ray Cox, Claudius and Corbin, Dooley and Fowley, the Laltels, and the Beemers were also here.==Waldmann's: The City Club Burlesquers were the closing attraction 23-28.
FREDERIC T. MARSH.

**TOLEDO, O.**—Arcade: Harry Glazier, supported by Nina Morris, Arthur Hoops, and two other members of the late Grand Theatre Stock co., were the headliners week May 22, appearing in a one-act comedietta called The Buzzards. Charmion was retained for a third week, but canceled after the first performance. Others were Carlin and Otto, Malory Brothers, Brooks and Holliday, the Rovenas, and the Juggling Mathiens. C. M. EDSON.

**CINCINNATI, O.**—W. B. Watson's American Burlesquers played a return engagement at People's May 22-28, closing the season with satisfactory patronage.==The vaudeville bill at Chester included J. Aldrich Libbey and Katherine Thayer in a singing turn which was much enjoyed, Harris and Walters, Ahern and Walters, Rush and Gordon, and Richards, the foot juggler and hoop roller. H. A. SUTTON.

**PROVIDENCE, R. I.**—Westminster (George H. Batcheller, mgr.): The Butterfly Burlesquers gave satisfaction to good houses, May 23-28. Trans-Oceanic Burlesquers 30-4. HOWARD C. RIPLEY.

**LOS ANGELES, CAL.**—Orpheum (Clarence Drown, mgr.): The best bill this house has seen for months was offered week May 16-22 to S. R. O. nightly. Brandow and Wiley seemed to please. Hal Merritt is clever with the crayon, and tells stories and does imitations well. The Sisters Gasch are phenomenal acrobats of the first rank. Hal Davis, Inez Macauley and co. present Pals, which is original as well as startling. Held over were La Petite Adelaide, Wilfred Clarke and co., and Lew Sully.==Chutes Park: Ellery's Band gave its last performance at this resort 15 to an immense crowd. The farewell concert to Angelenos until next Winter was given at the Mason 16 to a large and enthusiastic audience. Mr. Ellery is now incorporating his band and local capital is figuring to a great degree.

**BUTTE, MONT.**—Family (Charles E. Alsop, mgr.): The house is doing capacity business week May 22. Durant and Baldiwn, Dacey and Chase, Shaw and Clifton, De Hollis and Valora, Miller and Higgins, Harry Newman, and M. A. Shaw.==Empire (Dick P. Sutton, mgr.): John Morrison, May Pines, Al. Plues, the Peris, Williams and Hammer, and new pictures.==Grand Opera House (Dick P. Sutton, mgr.): Fox, Royalez and Maline, Felice Alexander, the Baisderis, Samson and Zaccho, Fields and Whalen, Three Campbells, and George and Edith Williams.==Item: Dick P. Sutton has secured a lease on the old Family Theatre at Anaconda, Mont., and has renamed it the Empire. It will shortly be opened as a continuous vaudeville house, at 10 and 20 cents.

**TRENTON, N. J.**—Trent Theatre (Edward Renton, mgr.): This week closes the season at this house. Vaudeville was an experiment in Trenton, but its success has been emphatic from the start. Week 23 the performance was equal to any of the season and the attendance good. Annie Abbott was the star, and her experiments excited wonder. Warren and Blanchard did well. J. C. Nugent and co. in Decoration Day pleased very much. Reno and Smith and the Brothers Martine have excellent acrobatic acts. Katherine Nelson, Ford and Dot West, and Swan and O'Day, and biograph were all very satisfactory.

**LANCASTER, PA.**—Woolworth Roof-Garden (John B. Peoples, mgr.): Frederic Bond, ably assisted by Arthur Buchanan, Georgie Benton and M. Rehan, in My Awful Dad proved a strong headliner May 23-28, and Edouin and Eduards in A Bachelor's Dream made a hit. The others on the bill were: Al. Carleton, McGrath Brothers, Sansome and Delila, and Master De Lisle. Business continues large. People were turned away at both performances 21. For 30-4: Rose Naynon's birds, Murphy and Williard, Estelle Wordette and co., Basque Quartette, Baker and Lynn, Bellclaire Brothers, Eduard Doyle.

**PORTLAND, ME.**—Family Theatre (James E. Moore, mgr.): A first rate bill week May 23 is pleasing large houses. Bill includes: Carnella and Eddie, Dancing Howards, Byron Douglass and co., George W. Day, Van and Beaumont, the Bartletts, and moving pictures. Commencing 30 Manager Moore will inaugurate a limited season of stock. The co. will consist of Byron Douglass, Henriette Brown, Misses Sherwood and Pitt, Rachel Barr, Messrs. Fairchild, Yost, Beamish, Le Soir, and Little Helen McCabe.==Item: Manager Moore has moved his family to their Summer home at Little Diamond Island.

**EVANSVILLE, IND.**—Cook's Park Theatre (Harry Laurence, mgr.): The Gross-Lyall National Stock co. played a two weeks' engagement May 15-29 in repertoire, and proved a good card. The attendance has been unusually good and a prosperous season is in store.==West Heights Theatre (H. B. Campbell, mgr.): Vaudeville week 15 drew well. Emily Waite, Mr. and Mrs. Kingston, Mr. Campbell, Young and Brooks, and the Goldecke Sisters made up the bill.==Oak Summit Theatre is not ready as yet, extensive improvements necessitating some delay.

**SALT LAKE CITY, U.**—Bon Ton (Sawyer and Young, mgrs.): Week May 16: Meyers, Albright, Craigt, Shaw, Seymour and May, Joe Dower, Heath and Excela (very good), moving pictures. Good bill and houses.==Unique (W. R. Gourley, mgr.): Vesta Montrosa, Oleson and Davis, Stoddart and Wilson, Burdell and Zarelli (clever), and kinetescope. Good bill. Patronage ditto.==Novelty (George N. Wood, mgr.): The Musical Carters, Spanish La Madaule, Hassell and Hart, F. M. Davis, and kinetescope. Good business.

**PUEBLO, COL.**—Earl Theatre (G. M. Morris, mgr.): The Patricolas, the Kramers, the Maltbys, Raymond and Clark, and the Buckeye Comedy Acrobats May 16-22. Hillery C. Sloane continues indefinitely with his popular illustrated songs.==Items: Season closes 4, after phenomenal success.—Manager Morris opens fourth season of Grand Stand open air performances 6 with strong bill.==Empire (A. F. Hornung, mgr.): Crystal Belle, Kendall and Thompson, Virginia Hayden, Bartlett and Wilson, and L. W. Crompton week 16-22.

**PEORIA, ILL.**—Sans Souci Garden (Urban Amusement Co.): Week May 23-30: The Hatches, Fox and Joyce, Morris Silver, and Wu Che Ma, the Chinese boxer dwarf. Excellent satisfaction and attendance.==Weast (C. F. Baltson, mgr.): The Lippincotts, McDonald and Cody, May and Miles, and Forrest and Forrest. Good. Fine crowds.==Jacobs' (A. F. Jacobs, prop.): The Serrells Stock co. in A Fight for a Fortune and specialties. O. K. and pleasing patrons.

**PORTLAND, ORE.**—Arcade: The Four Ellsworths, Mertz and Vivian, Priscilla Vernie and Kittie O'Brien, the Wheelers, and the bioscope May 23-28. ==Bijou: Winters and Summers, Josephine Regal, Madge Maitland, The Ahrens, and the vitascope.==Orpheum: Addison and Livingston, Zara and Zara, Roberts Four, and John P. Brase, a curtain raiser, and the picture machine.==Lyric: The Keltons, Will King, Baldwin, Arthur and Carlisle, Lavan Brothers, Alma Waldick, Harry Gibbs, and the vitascope.

**LONDON, CONN.**—Springbank Park (C. E. A. Carr, mgr.): The season opened May 23 with a fair bill, including the Gagnoux, Cal Stewart, Earl and Wilson, Vera King, Mr. and Mrs. Nell Litchfield, and moving pictures. Sam Loughrey again has charge of the stage, and the orchestra of eight is under the direction of Fred L. Evans. Several new sets of scenery have been painted by H. B. Drolshagen and add much to the appearance of the theatre.

**BIRMINGHAM, ALA.**—Bijou: (Ed. E. Williams, mgr.): On account of a delay in the repairs at East Lake Park it was decided to prolong the season another week (May 23-28), and this bill drew well: Ed. B. and Rolla White, Dorothy Walters, Adams, Edwards and Zeke, Fialkowski, Byron and Foster, Lione Strongfort, and Piccolo Midgets. Fialkowski and the Midgets were generously applauded.==Dixie Troubadours at East Lake 30-4.

**ZANESVILLE, O.**—Farm (C. W. Morrison, owner): Opened for the first time May 23 to a large, enthusiastic audience, and under the able management of Harold Kelly promises to become very popular. It will be devoted exclusively to polite vaudeville and for the opening week the management offers Crawford and Finney, Lottie West Symonds, the Great Rieton, Mattie Fielding, and Jeffreys Sisters.

**CRIPPLE CREEK, COL.**—Palm Theatre (Schert Rudman, pres.): Week May 23: Tucker and Rowlston, Virginia Hayden, Tom Vaux, Davis Sisters, and Kohler and Seymour. The theatre will change hands this week. Mr. Atkingson will take charge 24. ==Crystal (Gilbert and Adams, props.): The Patricolas, Ralph Riggs, Raymond and Clark, Virden and Dunlap, and Ernest Fisher.

**MEMPHIS, TENN.**—Hopkins' East End Park (A. B. Morrison, mgr.): Under the most auspicious circumstances this park was thrown open for the season May 22. Splendid crowds attended and the pretty little theatre was packed, applauding a good vaudeville bill headed by Helen Bertram, with the Four Rianos, Kelly and Violette, Mlle. Carrie, Eddie Leslie, and Trask and Gladden as other features.

**BRIDGEPORT, CONN.**—Poli's (S. Z. Poli, mgr.): It takes a mighty good bill to keep up vaudeville audiences in hot weather, and George Primrose and co. are topping the best kind of a one May 23-28. De Witt, Burns and Torrance are sharing honors, and Estelle Wordette and co., Frank and Little Bob, Raymond and Caverley, the Brittons, Chalk Saunders, and the electrograph complete the list.

**WORCESTER, MASS.**—Park (P. F. Shea and Alf T. Wilton, lessees and mgrs.): Dolan and Lenharr were the headliners of a good bill May 23-28. Others were St. Onge Brothers, Emerson and Omega, Cooper and Harrington, Shorty and Lillian De Witt, Golden Gate Quintette, Great Eldora, and the kinetograph. Good business.

**NEW ORLEANS, LA.**—West End, on Lake Pontchartrain (J. J. Corcoran, mgr.): The week of May 22-28 opened with an attendance of 10,000. Paoletti's Concert Band is a good feature. The vaudeville features consist of Fleury Trio, Lewis and Green, Emily Lea, and William and Louise Lucifer. Business is brisk everywhere.

**COLUMBUS, O.**—The audiences attending Olentangy Park Theatre were larger the second week, May 23-28, than the week before. The most attractive number was the cornet solos by Eugene Wack. Next in order ranked the beautiful Ballet Unique. The Hollands, Smirl and Kessner, Dixon, Bowers and Dixon, and Musical Bentley were the others.

**MICHIGAN CITY, IND.**—Washington Park Summer Theatre: Opened May 21 to a full house in vaudeville, pleasing the people. This theatre is owned and managed by the Southshore Amustment Co. It has a seating capacity of 900. Albert Cook is manager. The season will last during June, July, and August.

**NILES, O.**—Avon Park (Peter Rice, mgr.): Season opened May 22 with Tranty, Mather and Lewis, Dorothy Kenton, Mooney and Halbin, Gotham Comedy Four, the Macks, and Kitamuras Japs. The first performance drew 5,000 people. The Japs scored a big hit. Two performances daily, Sunday included.

**SOUTH BEND, IND.**—Springbrook Park Casino (Harry G. Sommers, mgr.): Season opened May 22 with Horace Vinton and Eda Clayton, Alexis and Schall, Powers and Theobald, Alice Raymond, Three Merrills, and H. V. Fitzgerald. Excellent bill to capacity.

**OKLAHOMA CITY, OKLA.**—Delmar Garden (Sinopoulo and Marie, mgrs.): Opened the season May 22 with Willette Charette, Leo and Jessie Chapman, Billy Link, Dixon Brothers, Meehan's dogs, and kinodrome. Capacity. The Garden has been refitted and decorated and presents a fine appearance.

**PIQUA, O.**—Midway Park (Larry H. Reist, mgr.): Opened May 23 with W. H. Fields, the Great Jensen, Gilbert Sisters, O'Brien and Herold, and Three Romaldos. Good business and satisfactory performances. Monarch Carnival co. 30-4.

**CHEYENNE, WYO.**—Crystal (Crystal Amusement Co., mgrs.): Jupiter Trio, Irving Trio, Victor Lee, the Lees, and Frank Perez presented the best bill of season to very good business May 16-23. Gele and Wensley, Schoenwerck, Ammons and White 23-30.

**WILMINGTON, DEL.**—Garrick (W. L. Dockstader, mgr.): Week May 23 (closing week): Marco Twins, Marie Ferguson, Alma Dupree and co., Howard and Bland, and Charles B. Lawlor, and the Misses Lawlor. Fair crowds.

**BRADFORD, PA.**—New Bradford Theatre (Fred H. Marcille, mgr.): Ozav and Delmo and Howe, Berry and Walters gave satisfaction May 23-28, together with Rio Brothers, Charles A. Loder, Eddie Heron and co., and kinetograph. Large business.

**ELMIRA, N. Y.**—Rialto (F. W. McConnell, mgr.): Bill May 23-28: Beverley and Danvers in The Coleen Bawn; Fred Hobbs, Towner Sisters, Lessie Mae Avoy, Edna Pearl, May Neilson, and J. D. Proudlove. Large business.

**SOUTH CHICAGO, ILL.**—New Calumet Theatre (John T. Conners, mgr.): Week May 23: D. C. Broderick, Porter and Sheppard, Jessika, Holifans, Dancing Demuths., Hardie Langdon, Rose and Severos, Burtino and Walters, and bioscope. Business good.

**FORT WAYNE, IND.**—Robison Park (George H. Fisher, mgr.): Opens May 29-4 with Myles McCarthy and Alda Wolcott, Alice Raymond, Gallagher and Barrett, Mlle. Doughters, and Frank La Mondue. Packard City Band Concert 29.

**BERLIN, CAN.**—Casino, Bridgeport (Philip and Eagan, mgrs.): Opened May 23 with Millar Sisters, George W. Leslie, Caprice Lewis, Mr. and Mrs. Larry Shaw, Dolly Bland, and Areno. Good business.

**POCATELLO, IDAHO.**—Auditorium (Cal Hanaford, mgr.): House joined the "Orpheum" Circuit May 9 for the Summer months at 10, 20 and 30 cents. Good business.

**SAGINAW, MICH.**—Riverside Park Casino (L. W. Richards, mgr.): Eckert and Berg, James J. Morton, Josephine Anisley, Keno, Walsh and Melrose, and the vitascope May 29-1.

**WATERLOO, IA.**—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): House dark; season closed.==Johnston's New Electric Theatre (E. Johnston, mgr.): Will open with vaudeville about May 30.

**MADISON, WIS.**—Flom's (Fred Flom, mgr.): Week May 24: Mr. and Mrs. Jack Hayman, Marie Evans, Moncrelt and Smith, Andrews and Fields, and Jennie Lawrence.

**MONTREAL, CAN.**—Theatre Royal (Sparrow Amusement Co., mgrs.): Gaiety Girls Burlesque co. May 23-28 to good business. Very satisfactory bill.

**RICHMOND, IND.**—Gennett Theatre (O. G. Murray, mgr.): First Imperial Marine Band of Germany 1.


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## AMATEUR NOTES.

The most ambitious play yet attempted by the Dramatic Club was produced recently at Macauley's, Louisville, Ky., when Dion Boucicault's comedy drama, The Jilt, was most cleverly given by an excellent cast. Robert Gordon, who scored such a success as Hanby in A Social Highwayman, again proved himself an excellent actor. This was the cast: Millicent, Bonner Semple; Kitty Woodstock, Mary Tyler Wooldridge; Phyllis Welter, Annie M. Wooldridge; Mrs. Welter, Mildred Vaughan; Pincott, Myrtle Baker; Myles O'Hara, Morton Morris; Sir Budleigh Woodstock, Robert Gordon; Lord Marcus Wylie, Hugh Courtney; Colonel Tudor, Charles C. Carter; Geoffrey Tudor, Floyd Jefferson; James Daisy, Harris Washburn; Rev. Mr. Spooner, Clarence Price; Wilcox, Kenneth McDonald.

A theatrical entertainment was given on Wednesday, May 11, in Carnegie Lyceum for the benefit of the Montefiore Home for Chronic Invalids, by the Climbers' Dramatic Club. Her Lord and Master, by Martha Morton Conheim, was given for the third time. In the cast were Mrs. Stillwater, Leonora Finn, Evangeline M. Lent, Estelle Rothstein, Flora E. Heller, Kitty Davis, Indiana Stillwater, and Edna M. Davis. Rienzi de Cordova, Adolph Eiseman, Alfred J. Sporborg, Howard Hastings, Sidney C. Kraus, and Arthur Wechler.

Bell Rock, an opera of Colonial days, by N. E. and Burton E. Leavitt, authors of several well-known operas, was successfully produced by a large cast of amateurs at the Town Hall, Brunswick, Me., recently, under the auspices of the Young People's Union of the Universalist Church. The opera tells a very pretty and historical story of the early Colonial settlers at Malden, Mass., and introduces Indians and witches. In the cast were Harry Allen, Cecil Whitmore, Harry Varney, Keith Ryan, John Winchell, Robert Toothaker, Bernard Archibald, Emil Herms, Evelyn Stetson, Helen Varney, Edith Flanders, Eugenie Olys, Annie Parsons, Nan Hall, Olive Nutter. The milk maids, fisher girls, village choir, witches and sailors were taken by Myrtle Booker, May Despeaux, Lena Knight, Eleanor Dunlap, Grace Shorey, Belle Smith, Grace Crawford, Mary Parker, Elizabeth Lee, Alice Knight, Nellie Merryman, Bessie Smith, Alice Eaton, Mrs. Shorey, Mrs. Knight, Mrs. Stetson, Jessie Shorey, Mrs. Atherton, Martha Gahan, Mary Martelle, Roy Pollard, Florence Allen, George Staples, Stanley Williams, Robert Hall, Edward Hale, Morton McRae, John Riley, Willis Roberts, Phillips Kimball, George Stone, Lillian Odlorne, Laura Reed, Edith Flanders, Susie Whitehouse, Marion Nason, Katherine Smith, Dorothy Johnson, Hulda Humphreys, Florence Allen, Sarah Merriman, Bertha Stetson, Anna Snow, Gertrude Christopher, May Clough, Edna Richardson, Herman Stover, Harry Palmer, Sidney Hughes, Otis Symonds, Archie Shorey, John Frost, Harvey Winslow, Harold Edwards, Harold Wilson, Philip Shorey, John Leydon, Harold Stetson, Chester Bavis, Lida Ladd, Alice Lincoln, Edith Stetson, Edith Woodruff, Bird Albee, Annie Ulmer.

A Cheerful Liar was this season's production of the Bucknell University Dramatic Club in Philadelphia, Pa. The play scored the biggest hit in several years. Between acts there were specialties by a quartette and by R. D. Royer, '05. The university orchestra, under the direction of Dr. Aviragnet, furnished music. The cast follows: Randolph Dearborn, J. P. Smithgall, 1906; Rev. Ezra Stiggins, R. D. Royer, 1905; General Bloomer, M. W. Martz, 1904; Guy McGuffin, R. S. Edwards, 1904; Hastings Hussel, E. O. Morton, 1905; Flora Bloomer, E. Wright Thomas, 1906; Birdie Sweetlove, C. H. Taylor, 1906; Lucretia Spriggins, J. L. Livzey, 1904.

The Railroad Club's minstrel show was given in the Willis Wood Theatre, Kansas City, recently to an audience that packed every seat in the place. The show was in the customary two parts. A. S. Hickerson was interlocutor, and with the opening overture in came the ten "bones" and "tambos." Will Miller sang C. A. Burton's "Railroad Club" song. Spencer Rowley did "Down in the Deep" in good style, and James F. Marshall sang "Father Wants the Cradle Back." Willoughby Thomas appeared to excellent advantage in "The Legend of the Chimes" from Robin Hood, and Clay Arnold made his customary success with Harry Kelly's new song, "Dinah Green," and his clever dance. Martin Van Bergen's "Annie Laurie" was superb. Leon Dew gave Jack Burnett's new song, "I'm Next to You," with a funny dance, which was repeatedly encored. W. E. Parrott was decidedly good in "Any Rags," with a dance, and Ralph Fleming also won applause with the stone cutter's song from Wizard of the Nile. Dudley Eaton sang "My Mercedes" in fine fashion, and C. A. Larson did likewise with "Love Is the Same." In the olio W. A. McGowan came first with a monologue; Tessie Marshall did "Buzzin' Around" in clever, childish fashion; Turley the Great mystified all with his feats of magic, and Phroso, the man imitator of an automaton, was great. Billy Parrott and Jimmie Marshall did a talk, "Have Your Own Way," and the Mozart Mandolin Club played several selections. Elva Crosby sang "The Holy City," and the sextette from Lucia, given by Dudley Eaton, Martin Van Bergen, C. A. Larson, P. C. Lee, W. N. Sparrow, and Spencer Rowley, ended a fine evening's entertainment.

A number of the young people of Mt. Pleasant, Nashville, Tenn., have organized a club known as the Mt. Pleasant Dramatic Club, and are now preparing the three-act comedy, Captain Rackett, which will be given at an early date for the benefit of the lecture course of the local Knights of Pythias Lodge. The play will also be taken to Lawrenceburg, Florence, Pulaski and other towns nearby. Katie Mai Carmack, niece of U. S. Senator E. W. Carmack, has the part of the leading lady, and Rufus C. Jackson the title-role of Captain Rackett. Other members of the cast will be Alice Doss, Jessie Roth, R. M. Doss, O. W. Fleming, Will Cross, and Lee Allen.

At the opening of the new home of the Dobinson School of Expression and Dramatic Art, in Los Angeles, Cal., on Tuesday night, May 10, The Marriage of Flowers, Violet Drill, and All for Sweet Charity were on the programme.

An elaborate production was that of A Midsummer Night's Dream by the students of the Central High School of St. Paul, Minn., May 12 and 13. The staging and costumes were historically correct, and new scenery was painted by students of the school. The cast comprised the best talent of the school. It was augmented by a chorus appearing as fairies who sang and took part in an intricate dance. Incidental solos were sung by Grant Kelliher and Georgia Sherman, who had leading parts in the Glee Club opera, The Gondoliers. The play was under the direction of Helen Austin. The cast follows: Theseus, Paul Berrisford; Egeus, Haydin Trowbridge; Lysander, William Crosby; Demetrius, Donald Myers; Philostrate, George Curyer; Quince, Morris Lanpher; Snug, Edw. Baird; Bottom, Adolph Rank; Flue, Horace Holdeman; Snout, Herbert Conhalm; Starveling, Ralph McGuckin; Hippolyta, Gertrude Ford; Hermia, Elizabeth Breen; Helena, Dillian Goodenow; Oberon, Grant Kelliher; Titania, Edna Mills; Puck, Gerard Walsh; Peas Blossom, Thomas Koch; Cobweb, Edward Kilron; Mustard Seed, August Rohleder. Those who appeared as fairies were Della Finkelstein, Laura Raubischung, Linda Reed, Edith Leavitt, Georgia Sherman, Helen Zimmerman, Alice Fegelson, Evelyn Milton, Gladys Buck, Margie Wall, Elizabeth Demming, Rachel Sanborn, Mary Dunlap, and Ruth Lohmmen. Vera Putz, piano, and Milton Firestone, violin, played the accompaniments.

A large audience witnessed the presentation of the Irish drama, Kathleen Mavourneen, in St. Paul, Minn., recently, by the Young Men's Sodality of St. Lucy's Church. The play was well staged and the acting reflected credit on T. G. Hannon, who was instructor, stage-manager, property man and everything that was necessary to make it a success. Frequent applause was given to the efforts of the individual members of the cast. Eva Cloutier made an ideal Kathleen. D. Frank Curtin, as Terrence O'More, was all that the role called for. Bertha Dias, as Dorothy Kavanaugh, and May McCarthy, as Kitty O'Laverty, essayed their roles in excellent style. Leo Saunders as Father O'Cassidy, possessed the dignity of the Irish ecclesiastic.

Franklin, N. H., sustained its reputation for clever amateur theatrical work in the production recently of Crawford's Claim at the Franklin Opera House by the Agnes Dardis Stock company, the participants being well-known Franklin young folks. A good sized audience witnessed the production, and the play appeared to please those present. The stage setting and scenic effects were good. Agnes Dardis played Nugget Nell, the heroine, and George Emerson the leading role in clever style. Between the acts specialties were introduced by Anthony Doherty, baritone; Frank Hoegstrom, velvet buck and wing dancer; John and Ernest Lambert, in pleasing duets, and Eric Abbott, Franklin's premier cornetist. The cast of the drama was as follows: Herbert Stanton and Bud Bunkem, George Emerson; Sidney Woodard and Manuel Lobez, Charles Keating; Jack Davis, Frank Hoegstrom; Jim Sawyer, L. L. Davis; Bill Mullegan, George Nixon; Mike Moor, George Franklin; Ling Ling, Ernest Lambert; Deacon Crawford, James F. Hogan; Bill Wood, Mr. Geanore; Bella Woodard, Annie Page; Nugget Nell, Agnes Dardis.

The Oberon Dramatic Society put on A Glimpse of Paradise at Memorial Hall, Brooklyn, recently. Joseph Linder and his orchestra furnished music. The cast: Adolphus Dove, Frank B. Little; Henri Beaudesert, Alphonse E. Hurst; Frank Bellamy, Charles A. Platt; Tates from Thacker's, Howard J. Kelly; Constable Pope, Frank M. Dean; Lauro Bellamy, Pauline Somers; Euphemia Speckley, Mrs. Georgia Platt Magner; Susan, Kitty Grace.

The Apollo Club, of Montclair, N. J., gave a performance of Gilbert and Sullivan's The Gondoliers in the hall of the Montclair Club House on May 13. The audience filled the hall, and rewarded with applause the work of principals and chorus. The cast: The Duke of Plaza Toro, Franklin S. Smith; Luiz, Sydney L. Taylor; Don Alhambra del Bolero, William Logie; Marco Palmieri, Charles L. Wilson; Giuseppe Palmieri, Robert H. Stanley; Antonio, William W. Peake; Francesco, James Greig; Giorgio, Alfred J. Duggan; Tomasso, Thomas W. Peake; the Duchess of Plaza Toro, Mrs. Jeremiah Allis; Casilda, Elize Stevens; Gianetta, Marian Alla Moyer; Tessa, Mrs. William Logie; Fiametta, Grace Stephens; Vittoria, Mrs. Frank Lord; Giulia, Mrs. William W. Caldwell; Inez, Mrs. Robert C. Thomson.

Society people of Plainfield, N. J., have arranged to appear in a vaudeville show in the Casino on June 17 and 18. It is for the benefit of the Hillside Tennis and Golf Club, whose membership includes many New York bankers and brokers. Among those who will appear are Mary Anderson Reinhart, Madeline Uhler, Marjorie Fleming, Cornelia L. Hyatt, Mrs. George S. Ring, Mrs. J. M. Shallenbarger, F. W. Goddard, Willard Wadsworth, Charles Barlow, Clifford McGee, Charles Dupee, George F. Schoonmaker, Leighton Calkins, L. S. Treadwell, and William Rushmore.

The Syracuse University Dramatic Club has been organized. The election of officers resulted in the choice of Arthur J. Sheldon as President, Earl Rice as Vice-President, W. Y. Boyd as Secretary, and Clifford Searle as Treasurer. The Executive Committee was chosen as follows: J. Robert Rubin, chairman; S. Alton Ralph, and Seth Rice. The plans of the new organization are for at least one play each year, and the founders hope to make the annual production a feature of college life. The charter members are: Prof. Frederick D. Losey, J. Robert Rubin, A. J. Sheldon, S. Alton Ralph, S. Rice, E. Rice, C. Searle, W. J. Boyd, W. Y. Boyd, A. F. Rider, H. Stebbins, E. Voorhis, Jesse Lobdell, W. F. Farrel, and R. Campbell. The honorary members are Prof. E. Colt Morris and Instructor H. A. Eaton.

A Midsummer Night's Dream was presented by the pupils of the Central High School, at St. Paul, Minn., May 12, in the assembly room of the school before a large audience. The play was well produced, the costumes and scenery were appropriate. Love in Idleness, by Grant Kelliher, and I Know a Bank, by Georgia S. Herman and Grant Kelliher, were well rendered. The dancing by the fairies was well executed, and the acting in the first scene of the second act, where the lovers Elizabeth Preen as Hermia and William Crosby as Lysander, Lillian Goodenow as Helena and Donald Myers as Demetrius, air their troubles, was very good. Adolph Rank, as Bottom the Weaver, was especially pleasing, and Gerald Walsh, as Puck, was a favorite.

Denver society was out in force recently to witness the benefit performance for the Juvenile Court at the Broadway Theatre in that city. The proceeds were to provide Summer work for unemployed poor boys. The theatre was beautifully decorated, and several booths at the back of the auditorium increased the receipts. Afternoon and evening performances were given. Mrs. Margaret Fealy and her pupils, assisted by Carrie Scott and Ballerini, of the Orpheum, entertained in the afternoon. He and She, a comedy sketch, with C. B. Hawkins and Buena Alverson; Carrie Scott and her choir boys; Frank Underwood and Bessie Burlingame, in Pygmalion and Galatea; H. L. Morton, Gertrude Royal, and Jennie Carskadon, in My Milliner's Bill; Drifted Apart, with Frank Underwood and Mrs. Fealy herself in the roles; The Littlest Girl, played by Mr. Underwood, Edgar Johnson, Dorothy McKay, and T. H. Davis, and Ballerini's dogs made up the programme. Mrs. Alexander Helmle's pupils played in the evening. A crowded house enjoyed Mrs. Pauline Pery-Woolston, in a monologue; Olive Baker, in recitations; Cummings Radcliffe, Miss McNamara, and Miss Rogers, in the little play A Set of Turquoise; Minnie Rody, in an impersonation; Room Forty-five, with Wilhelm Schmidt, Estelle Coleman, Lawrence Handley, William Valle, and Olive Baker in the various roles. The benefit was closed by Maud Fealy and Willis Elliot very cleverly auctioneering off the flowers and candy.

Washington amateurs of the Columbian Art School scored a success at the New National Theatre, Washington, D. C., on the night of May 19, in Haroun al Raschid, and Love in Idleness. It was for the benefit of the Army Relief Society, and army and navy people filled the house, among those present being Admiral and Mrs. Dewey, Lieutenant-General Chaffee, Chief of Staff, U. S. A., and Mrs. Chaffee, and Major-General and Mrs. Gillespie. In Haroun al Raschid, Georgiana Rittman and Robert Hickman were the stars. The cast also included Mabel Kip, Mrs. Tilden, Mrs. True, Mrs. Springer, Miss Tucker, William Graham, and George Spotswood. In Love in Idleness were seen Miss Kip, Mrs. Tilden, and Captain Fearre.

At Union Hall, Boston, Mass., May 17, the Criterion Club gave the annual performance with which it always closes its theatrical season. Henry Arthur Jones' four-act comedy of The Liars was the play offered. The cast was as follows: Sir Christopher Deering, Walter H. Dugan; Edward Falkner, Arthur H. Sawyer; Gilbert Nepean, Samuel Oliver; George Nepean, Carlton W. Baxter; Freddie Tatton, Robert W. Frost; Archibald Coke, William L. Baker; Walter at the Star and Garter, Gilbert H. Aymar; Taplin, William, S. B. Cram; Gadsby, George F. Haskell; Footman at Freddie Tatton's, Wendell B. Livermore; Lady Jessica Nepean, Gertrude Binley; Lady Rosamond Tatton, Ruth Capen; Dolly Coke, Rosamond Brockway; Beatrice Ebernoe, Mrs. William E. Blaikie; Mrs. Crespin, May Ramsdell; Ferris, Mrs. William H. Brown. The performance was excellent throughout. The performance was the two hundred and twenty-ninth which the club has given and closed the twenty-first season.

The Taming of the Shrew was offered by the Packer Alumnae Dramatic Association at the Montauk Theatre on the evening of May 17, to a delighted audience. Following was the cast: Baptista, Edwina H. Hamblett; Vincentio, Dorothy Jenner; Lucentio, Elizabeth Mackay; Petruchio, Sarah T. Day; Gremio, Louise M. Garlichs; Hortensio, Mary Shea; Tranio, Lucile Abbey; Biondello, Mary E. Stewart; Grumio, Helen Howard Maddren; Curtis, Dorothy Jenner; A Pedant, Lillian M. Hart; A Tailor, Elizabeth H. Steele; Katharina, Helen Burns; Bianca, Ethel Weed; A Widow, Lillian I. Ferris; Petruchio's Servants—Ella Louise Adams, Katharine T. Westervelt, Marjorie S. Langley, Nathalie Grovesteen, Ruth Dudley, Florence A. Williams; Dancers and Chorus—Katharine T. Westervelt, Ruth Dudley, Isabel Shields, Ruth C. Benedict, Maude E. Jones, Euphemia Blunt, Theo E. McCord, Katharine Lovell, Amy Dunlap, Florence A. Williams, Marjorie S. Langley, Nathalie Grovesteen, Ella Louise Adams, Florence E. Brinckerhoff, Nan C. Benedict, Elizabeth Steele; Mandolin Players—Inez Alvarez, Viola Walsh, Adelaide Skelly, Agnes Rorke, Carrie White, Nellie McDermott, Grace Duckworth.

The Canterbury Pilgrims, by Percy MacKaye, originally intended for E. H. Sothern, was produced by the East High School Dramatic Club, May 26, 27, in Columbus, O., with the following clever young people in the cast: Pearl Beard, Margaret Wilson, Carl Wolf, Dana Lasley, Linn Fuller, L. D. Mathews, Edgar Butler, Chalmers Ferrell, Guy A. Gray, Charles Johnson, Harry Ewing, Phillip Beebe, Kenneth Clouse, Frank Shockley, Orrin Douglas, George Wolf, Edwin Rover, Fred Cross, Edgar Seeds, Will Morgan, Ophelia Byers, Marie Howald, Edith Mitchell, Lea Turney, Elizabeth Klinkenbeard, and Margaret Jones.

Mrs. Henry F. Lippitt entertained on the night of May 20, at her home in Providence, R. I., her drawing room being filled to hear a French play, Ma Cuisiniere, in which Louise Lippitt played an important role. Anita and Gladys Baker, Marion Brown, and Carolin Grosvenor were in the cast. Alice Grosvenor was to have recited a French monologue, but her work in the Japanese dance interfered.


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Estella Wills, cyclonic Mary, a juvenile tough, was vociferously applauded.—*Boston Record*, Dec. 8.

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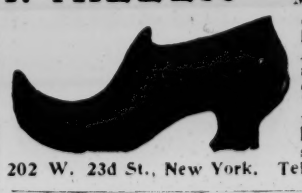

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